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music ministry

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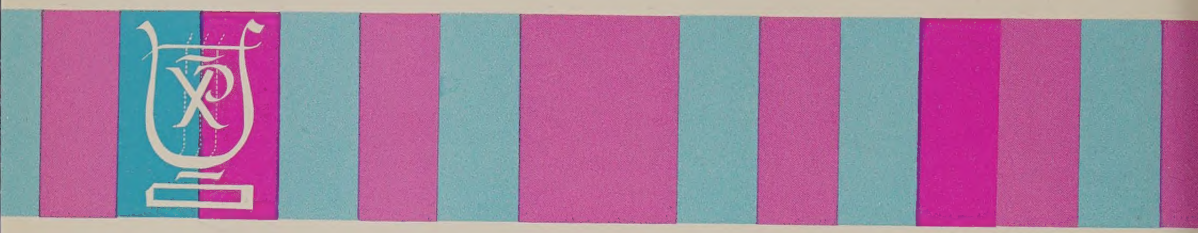

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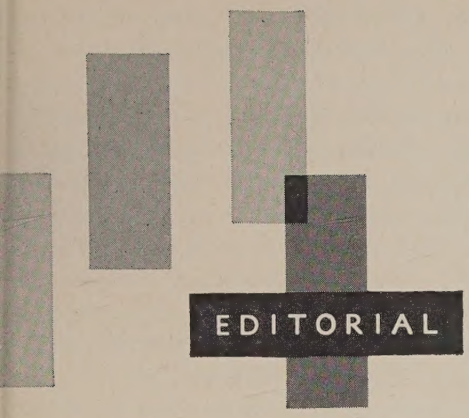


are you guilty?

"But I don't intend to sell the music; I only want a few copies for my junior choir to use!" How many times we've heard this statement or one like it offered in defense of a flagrant violation of the copyright laws. Some violations no doubt result from the erroneous idea that duplication of material "for private use" is not illegal. But the law is clear. Copying copyrighted material by any process and for any purpose is a violation. The average churchman readily admits the immorality of stealing, but many such persons rationalize with their consciences when it comes to duplicating music not provided for in the budget. Legally and ethically such duplication of material actually robs both the copyright owner, usually the publisher, and the composer, who receives a royalty on each copy sold. It is difficult to understand how many otherwise honest and upright persons can become so calloused as to willingly copy music and poetry that is protected by law. The frequency with which offenses are brought to our attention arouses serious concern for the moral welfare of the church. Readers of MUSIC MINISTRY, an examination of conscience is in order!

V Earle Copes

The Advent of our Lord was surrounded by the sound of praise. Some months before Jesus' birth, the maiden Mary, in the presence of her kinswoman Elizabeth, called on her soul to "Tell out . . . the greatness of the Lord." * Three months later, Elizabeth's husband, Zechariah, after being mute for nine months, began to speak in praise of God, and said, "Praise to the God of Israel!" Luke, who recounts the story of all these events in his first two chapters, writes thus about the celestial music which was sung the night of Christ's birth: "All at once there was with the angel a great company of the heavenly host, singing the praises of God:

Photos from THE BIBLE IN ART, edited by Clifton Harby. Copyright 1936 by Covici, Friede, Inc. Used by permission of Crown Publishers, Inc.

FOUR

James R. Sydnor

'Glory to God in highest heaven,
And on earth his peace for men on
Whom his favour rests.'"

Then when the infant Jesus was brought up to Jerusalem to be presented to the Lord, the venerable Simeon, holding the child in his arms, praised God and said, "This day, Master, thou givest thy servant his discharge in peace."

Among the oldest of Christian hymns, these four canticles are called the *Magnificat, Benedictus, Gloria in Excelsis,* and *Nunc Dimittis* after the first words of the Latin versions. They have been treasured by the Church not only because of their antiquity but especially because they express so clearly the full import of the Incarnation. As we shall see later, the persons who uttered them, under the influence of the Holy Spirit, saw that the ministry of this child would mean release from captivity, satisfaction of hunger, freedom from fear, and salvation. Prophetically they saw the broad scope of Christianity. It is certain that much of our contemporary celebration of Christmas has too narrow a focus. We can see a wider dimension of this holy season by a study of these ancient canticles.

The Church's Use of These Canticles

To insure their continued use, the various branches of Christendom have woven these four canticles into the central fabric of corporate worship. Whereas hundreds of hymns are optional in liturgical denominations, these canticles are prescribed. The *Gloria in Excelsis,* which is based on the angelic hymn, is the second section of the Ordinary of the Mass of the Roman Catholic Church. It is the glorious conclusion of the Holy Communion in the Anglican Church. It is indicated for use in the Lord's Supper of many other denominations. Although the *Magnificat* is a morning canticle in the Eastern churches (Greek and Russian), it has been associated with Vespers in the West since the time of St. Benedict (sixth century). The song of Zechariah shares a place next to the *Te Deum* in the morning service of many liturgical communions. The song of Simeon was inserted for Evensong in the first Book of Common Prayer of the Church of England in 1549. In Calvinist churches a metrical version of the *Nunc Dimittis* has been a traditional conclusion for the Lord's Supper.

The Music of the Canticles

The canticles are sung almost universally in prose form, and three musical methods are commonly used: Gregorian chant, Anglican chant, and more or less elaborate and continuous settings in service music. By far the oldest, the Gregorian chant is a beautiful and expressive setting. Readers whose denominational heritage does not include use of this type of chant would find genuine profit in borrowing a copy, say, of the Episcopal *Hymnal 1940* and singing over and over the plain chant settings of these canticles. Most denominations (Presbyterian, Methodist, Lutheran, Episcopal, for example) provide Anglican chant settings of these canticles in their authorized hymnals. Many leading British and American composers have set the canticles of Morning and Evening Prayer and the Communion Service to music. One example is Dr. Ralph Vaughan Williams' setting of *Complete Day's Services* in *d* minor for unison voices.[1]

[1] MZT $.50.

ANTICLES FROM LUKE

As we now take a brief look at each of these canticles (following the order in which they appear in the Biblical narrative), let me suggest that the reader, using either hymnal or Bible, read the texts.

Magnificat (Luke 1:46-55)

Due to the Mary cultus of the Middle Ages, this canticle easily became the most famous. Polyphonic settings of it abound. Not only are there the English settings mentioned above but many composers (Palestrina, Lassus, Bach, and others) provided music for the Latin text.

Mary's words combine rejoicing over her exalted position with the consciousness that God through her is fulfilling his promise to Israel. Her *Magnificat* is based largely on Old Testament materials, principally I Samuel 2:1-10. Its principal thought is the coming of the kingdom of God with the turning upside down of the existing order.

Benedictus (Luke 1:68-79)

This canticle is divided into two parts. The first section (vss. 68-75) speaks prophetically and in some detail about the salvation which will become available with the coming of this son of Mary. In the second part Zechariah speaks of his own newborn son, whose name John he has just written on a tablet. This "Prophet of the Highest" is to prepare the hearts of the people to receive the Messiah.

Gloria in Excelsis (Luke 2:14)

This original brief paean of praise—the most glorious music ever heard by human ears—was expanded textually within the first several centuries of the Christian Era into what is known as the Greater Doxology. Appearing first in the fifth century manuscript *Codex Alexandrinus,* this canticle enlarges the first *Gloria* to include praise to the only-begotten Son and to the Holy Ghost.

Two of the most famous musical settings of the original brief *Gloria* are found in the *Mass in b Minor* by J. S. Bach and in *Messiah* by Handel.

Nunc Dimittis (Luke 2:29-32)

It had been disclosed to the aged Simeon that he would not die before he had seen the Lord's Messiah. Taking the infant Jesus in his arms, he first blessed God for permitting him to see the Messiah. Then he spoke prophetically of the deliverance which Jesus would bring to all nations.

We mentioned earlier the use which the Calvinists made of a metrical version of the *Nunc Dimittis.* Louis Bourgeois, Calvin's musician, wrote a magnificent melody for this text which has passed into wide modern use under the tune name of "Nunc Dimittis."

These four devotional classics speak to us of the meaning of our faith. Although liturgical churches sing them extensively, nonliturgical branches also can make wide use of them. The many excellent settings of these canticles can be employed as anthems. With Anglican chant settings in most major hymnals, many congregations are enabled to sing them. If this musical enterprise is beyond their abilities, they can be read in unison as acts of devotion. Certainly the laity can be encouraged to read them in private. Perhaps they could be printed in the bulletin on successive Sundays in the Advent season.

As we read these ancient canticles and as we celebrate the Advent of our Lord, we can utter this prayer:

Lord Jesus, as we again draw near to Bethlehem in expectant adoration, wilt Thou replenish us with the grace of Thy Holy Spirit, and make Thy perpetual Advent in our hearts, that we may attain to a due sense of Thine inestimable gift to us, and faithfully serve Thee with single purpose and humble voices to the glory of Thy name and the endless triumph of Thy kingdom. *Amen.*

---

* All scriptural quotations in this article are from *The New English Bible.* © The Delegates of the Oxford University Press and the Syndics of the Cambridge University Press 1961.

KEEPING UP WITH THE JONESES

The sanctuary of his church was almost square with the pulpit in a corner and the choir loft —truly it is lofted high!—at the minister's left. To reach the loft, the choir walked down two aisles separated by the width of the church, left the sanctuary by side doors, and then entered the loft from the back. One line had to choose between stepping outside the building or moving some distance through classrooms.

Ludicrous? Yes. Fictional? No. This misguided minister felt a sincere desire to make his service more worshipful, and what worked for another church should should have, in his mind, worked for him. Unfortunately his deductions were based upon desire rather than reality, and his efforts to keep up ended in futility. He was defeated by mechanical factors before he started.

by William C. Rice

The Church that I serve is housed in a modified Gothic structure with a rather long nave, center aisle, and divided chancel. Ignoring symbolism and considering the situation from a purely mechanical standpoint, a processional and recessional offer the most practical means of getting the choir into and out of the chancel. We, therefore, have developed a rather effective style of movement which makes a strong contribution to the atmosphere of worship.

Not many years ago the pastor of a neighboring church attended our morning service. Deeply affected by the processional and recessional, he went home with determination in his eyes. He too would have a processing choir. And he did.

The most frequent and perhaps the most deadly kind of keeping up involves the choir program. Churches with 250 members or less sometimes try to maintain choirs for which there is no real need because "everybody is doing it." The fault may lie with the minister, the musicians, or with some other sincere but misdirected laymen who do not realize that it is often necessary for a very large church to maintain a sizable number of choirs so that every child who cares to do so may benefit from the wonderful experience of being part of a choir. As part of the total educational program of the church, such a plan offers growth opportunities not found elsewhere. But these opportunities will appear only under proper leadership and usually with the expenditure of considerable money. Unless both money and leaders are available, no church, however large, should undertake more than a minimum choir program.

We sometimes forget that the choir needs of two churches of identical size and equal financial resources may differ a great deal. An old, established congregation consisting primarily of persons who are beyond middle age will need to provide for fewer children than will a young, growing church whose members are busily engaged in rearing their families.

I suppose my church has an average distribution of ages. Our membership is about eight hundred, plus a large number of college students who are affiliate members. Because we have unusual leadership available—the local public school music teacher and his wife—we have developed during the last three years an effective program that is somewhat greater in scope than other churches of similar size might need. Among other groups we have a fine boys' choir—grades four through eight. It happens that the director is very effective with young people, and especially with pre-adolescent boys. Persons with his ability, disposition, and interest are not easily found.

I should emphasize that our choirs are a part of the church school program. The leaders have the official title, directors of children's music, and are under the joint supervision of the commission on education and the commission on worship.

Occasionally a minister will say to me, "We have a fine music program. We have three (or four, or five) choirs." It is as if his concern were for numbers only. I am tempted to ask, "Why do you have these choirs? Do they fill a need? Do you have adequate leadership? What do the children gain from participation? Is the music program strictly a choir program?"

Another controversial keeping-up item is the divided chancel. In certain geographical areas one *must* have a divided chancel to be in style. It does add much to the atmosphere of worship in the right kind of setting. What "keeper-uppers" fail to take into consideration is that many sanctuaries are completely unsuited acoustically, architecturally, and artistically for this type of construction. I suspect that an impartial examination of remodeled chancels will reveal some that are not at all conducive to worship. Actually the division was originally designed to facilitate antiphonal singing, and it is often difficult for the average choir to produce a unified sound when the sections are separated.

Colored robes and various types of stoles may be purchased by well-meaning musicians and/or music committees without due consideration for the significance of what they are buying. A dark, drab sanctuary needs color, provided there is no violation of good taste, but discretion must be used if colors other than black and white are desired. Various shades of red are the most frequent offenders. Recently I saw some new robes that were, according to one person, a "screaming red." But the sanctuary was so dull and so austere that the robes were quite effective, although a bit shocking at first sight. On another occasion I was jolted by some rather "loud" robes because the bright, cheerful sanctuary seemed to call out for a quiet black and white combination. Robes and stoles that are effective when worn by a school concert choir can be somewhat offensive in a worship situation.

Why do we have the problem of "keeping up with the Joneses"? There are probably numerous reasons, but most of them are embodied within these two: *1*) a sincere but misguided desire to help the church and *2*) a less sincere but very strong desire to attain added prestige. I wish we could say that no one connected with the official family is likely to be impressed by the latter motivation.

Physical, procedural, or personnel changes that affect the life of the church should be made only after careful attention has been given to the needs, limitations, and potentialities of the church. The minister, the musicians, and the music committee or worship commission should ask: Do we *need* certain changes and/or additions? Have we the necessary leadership? Can we finance the program? Why are we contemplating this action? Are our motives defensible?

Growth that results from less than careful study will usually be insecure and transitory. "Keeping up with the Joneses" can be dangerous!

Martin Luther's Christmas Hymns

If asked to name the Christmas hymns written by Martin Luther, the chances are that most people could suggest only the perennial children's favorite "Away in a Manger." Martin Luther wrote several Christmas hymns and was accustomed to singing them to his children on Christmas Eve, but "Away in a Manger" was apparently not among them. Some hymnals still erroneously attribute both the words and one of the most familiar musical settings of this hymn to Luther, although it seems, all evidence considered, that he never even heard it.

What then is the real origin of "Away in a Manger"? Probably the words were first used in a play or story about the life of Martin Luther shortly before 1885, which may account for the mis-attribution. To add to the confusion, it was printed that same year in an American hymnal without an author's name. But apparently the carol was first written not in German, as many people believe, but in English. The only known German version did not appear until 1934.

The third stanza does not seem to have been a part of the original hymn. Bishop William F. Anderson says that when he was secretary of the Board of Missions of The Methodist Church, 1904-08, the stanza was written at his request by John T. McFarland. However, this verse had appeared previously in *Gabriel's Vineyard Songs* (1892). McFarland may have given Bishop Anderson a verse he had written earlier, though the coincidence seems unlikely, or he may have copied it from another source.

Forty-one different musical settings have been listed for this carol by one scholar, Richard S. Hill. One of these, the one used in *The Methodist Hymnal,* is often attributed to Luther. It has also been attributed to an unknown Carl Müller and sometimes bears the title "Müller"

BY HELEN G. JEFFERSON

as it does in our hymnal. However, strong evidence points to the theory that this tune was composed by James R. Murray. It appears in *Royal Praise for the Sunday School, a Collection of New and Selected Gospel Songs,* published in 1888 by Murray and bearing the notation "music by J. R. M." A year earlier it had appeared in another of his books without this notation. Thus, though Murray apparently wrote this tune, its authorship is still questionable.

Although Martin Luther had nothing to do with the writing of "Away in a Manger," he did write other Christmas hymns. One of the most familiar, "From Heaven Above to Earth I Come," was written for his son Hans as a part of the family's Christmas Eve festivities in 1534. Originally the hymn was sung in part by a man garbed as an angel and in part by children. Scholars differ as to which stanzas were sung by whom. Lauxmann in *Koch* says that by Luther's orders the first seven were to be sung by the angel and the rest of the fifteen by children. The division that Roland Bainton makes, however, giving the first five stanzas to the angel, the next nine to the children, and the fifteenth to everyone, seems to be the most natural.

From heav'n above to earth I come
To bear good news to ev'ry home;
Glad tidings of great joy I bring,
Whereof I now will say and sing:

"To you this night is born a child
Of Mary, chosen virgin mild;
This little child, of lowly birth,
Shall be the joy of all the earth.

"This is the Christ, our God and Lord,
Who in all need shall aid afford;
He will Himself your Savior be
From all your sins to set you free.

"He will on you the gifts bestow
Prepared by God for all below,
That in His kingdom, bright and fair,
You may with us His glory share.

"These are the tokens ye shall mark:
The swaddling-clothes and manger dark;
There ye shall find the Infant laid
By whom the heavens and earth were made."

Now let us all with gladsome cheer
Go with the shepherds and draw near
To see the precious gift of God,
Who hath His own dear Son bestowed.

Give heed, my heart, lift up thine eyes!
What is it in yon manger lies?
Who is this child, so young and fair?
The blessed Christ-child lieth there.

Welcome to earth, Thou noble Guest,
Through whom the sinful world is blest!
Thou com'st to share my misery;
What thanks shall I return to Thee?

Ah, Lord, who hast created all,
How weak art Thou, how poor and small,
That Thou dost choose Thine infant bed
Where humble cattle lately fed!

Were earth a thousand times as fair,
Beset with gold and jewels rare,
It yet were far too poor to be
A narrow cradle, Lord, for Thee.

For velvets soft and silken stuff
Thou hast but hay and straw so rough,
Whereon Thou, King, so rich and great,
As 'twere Thy heaven, art throned in state.

And thus, dear Lord, it pleaseth Thee
To make this truth quite plain to me,
That all the world's wealth, honor, might,
Are naught and worthless in Thy sight.

Ah, dearest Jesus, holy Child,
Make Thee a bed, soft, undefiled,
Within my heart, that it may be
A quiet chamber, kept for Thee.

My heart for very joy doth leap,
My lips no more can silence keep;
I, too, must sing with joyful tongue
That sweetest ancient cradle-song:

Glory to God in highest heaven,
Who unto us His Son hath given!
While angels sing with pious mirth
A glad new year to all the earth.[1]

Today this hymn is usually sung in shortened form. It has been translated many times from the original German into English, but the most often used translation is the one by Catherine Winkworth, an altered form of which appears in *The Lutheran Hymnal* and is cited above. Even during Luther's lifetime, the hymn was probably translated into Scottish by one John Wedderburn, a priest suspected of heresy, who fled in 1539 to Wittenberg where he was friendly with Luther. His translation may be found in his book *Gude and Godlic Ballatis.*

[1] *The Lutheran Hymnal,* No. 85. Used by permission.

The hymn was originally sung and first published with a popular folk tune "Ich Kumm' aus frembden Landen her," but in 1539 when published in *Geistliche Leider,* it appeared with the tune "Vom Himmel hoch," probably Luther's own composition. Among other settings for the hymn is that in the *Christmas Oratorio* of Bach.

Another Christmas hymn by Luther, "All Praise to Thee, Eternal God," may have been based on an eleventh-century Latin sequence. The first stanza in German, however, dates from 1370. It was one of three sequence hymns (along with "Christ Is Arisen" and "Now Do We Pray God the Holy Ghost") that the people were permitted to sing in German at Christmas, Easter, and Pentecost during the late Middle Ages, when most corporate worship was conducted in Latin. Martin Luther added six stanzas of his own to the hymn and published it in a broadsheet around Christmas of 1523. Though it cannot be stated as unquestionable fact, "All Praise to Thee, Eternal God" was probably the first Christmas hymn of the Reformation.

The tune used in the broadsheet, "Gelobet seist du, Jesu," was older than the complete German text, dating probably from the fifteenth century. However, other musical settings are used with the hymn today. As Luther wrote it, each stanza ended with a *Kyrieleis,* which is replaced in English by a *Hallelujah.*

All praise to Thee, eternal God,
Who, clothed in garb of flesh and blood,
Dost take a manger for Thy throne,
While worlds on worlds are Thine alone.
Hallelujah!

Once did the skies before Thee bow;
A virgin's arms contain Thee now,
While angels, who in Thee rejoice,
Now listen for Thine infant voice.
Hallelujah!

A little Child, Thou art our Guest
That weary ones in Thee may rest;
Forlorn and lowly in Thy birth
That we may rise to heav'n from earth.
Hallelujah!

Thou comest in the darksome night
To make us children of the light,
To make us in the realms divine,
Like Thine own angels, round Thee shine.
Hallelujah!

All this for us Thy love hath done;
By this to Thee our love is won;
For this our joyful songs we raise
And shout our thanks in ceaseless praise.
Hallelujah! [2]

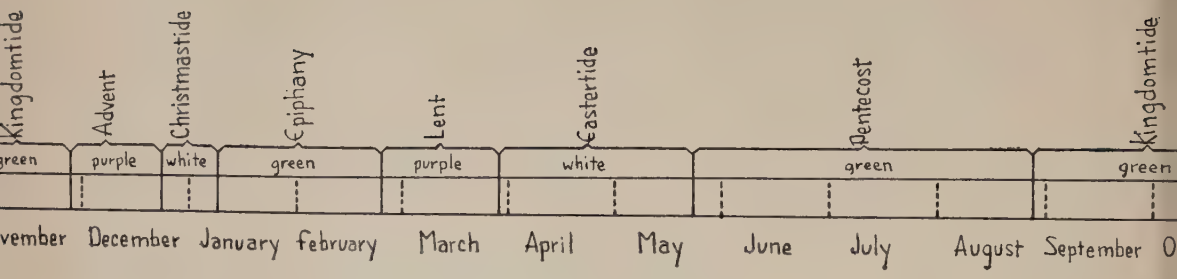
Some hymnals contain the hymn without the hallelujahs and set to the tune "Tallis' Canon"

or "Festus." Once again, Bach has set Luther's hymn to music. "All Praise to Thee, Eternal God" is used in his *Choralkantate* for Christmas Day, and the sixth stanza of the German text forms a part of his *Christmas Oratorio.*

The hymn, "From Heaven Above to Earth I Come" might be effectively presented the way it was intended to be performed, as a musical dialogue between the angel and the children. And certainly "All Praise to Thee, Eternal God," a genuine landmark in our Protestant heritage, should not be ignored at Christmas. This hymn, sung in German within a traditionally Latin framework and used in both Catholic and later Protestant services, is a bridge between the Catholicism of the Middle Ages and Protestantism. In this sense, it is a valid symbol of Luther the Reformer, who himself became a bridge between two faiths for all who had the desire and courage to cross.

[2] *The Lutheran Hymnal,* No. 80. Used by permission.

The Church Year

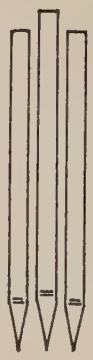


The Church Year for centuries has been the Church's way of dramatizing God's Mighty Act of Salvation through Jesus Christ

In the SERVICE of WORSHIP:

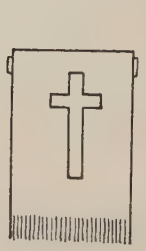
← SCRIPTURES, PRAYERS, SERMON

PRELUDE, INTERLUDES →



← ANTHEMS, RESPONSES, HYMNS

COLORS, SYMBOLS →



ADVENT - begins Sunday nearest November 30, lasts until Christmas
- Season of **CONFESSION** of human failings and **ANTICIPATION** of Christ's birth and the Second Coming
- Color - Purple - penitence, preparation
- Symbol - Sun of Righteousness - Messianic symbol of Christ

CHRISTMASTIDE - begins Christmas Day, December 25, continues for 12 days
- Season of **INCARNATION** - God in Christ
- Color - White - joy and purity
- Symbol - Rose - Nativity

EPIPHANY - January 6 until Lent
- Season of **MANIFESTATION** of Christ to all men, commemorating the visit of the Magi; also commemorating the Baptism of Jesus
- Color - Green - new life
- Symbol - 5 pointed Epiphany Star - Manifestation

LENT - begins 40 days before Easter, excluding Sundays
- Season of **PENITENCE** and self-discipline, symbolizing Christ's 40 days in the wilderness, and culminating in the remembran of Christ's Passion and Death
- Color - Purple - penitence; Good Friday - Black - mourning
- Symbol - Crown of Thorns - Christ's suffering

EASTERTIDE - begins with Easter Sunday - first Sunday after first full moon that falls on or next after the vernal equinox and continues for 6 additional Sundays
- Season of **RESURRECTION** - God's gift of grace and life in Jesus Christ
- Color - White - joy and victory
- Symbol - Latin Cross - empty to signify Risen Lord

PENTECOST - 7th Sunday after Easter until last Sunday in August
- Season of God's Gift of the **HOLY SPIRIT**
- Color -
  - Pentecost (first Sunday) - Red - blood of martyrs and fire o the Holy Spirit
  - Trinity Sunday (Second Sunday) - White - purity
  - Remainder of Season - Green - new life and growth
- Symbol - Dove - descent of Holy Spirit

KINGDOMTIDE - last Sunday in August (festival of Christ the King) until Advent
- Season of **ETERNAL KINGSHIP** of Christ in all phases of life, emphasizing the teachings of Jesus
- Color - Green - new life and growth
- Symbol - Cross and Crown - Kingship

There are many Special Days during the Christian Year.
There are many Christian symbols suitable for each sea

by W. W. Reid

SHE JUST LIKES TO SING

The pre-Christmas party was in a festive mood, and hymns and non-hymnal songs of the season were the order of the evening. Someone started to sing:

"I'm dreaming of a white Christmas,
Just like the ones I used to know . . ."

And I noticed that my seven-year-old friend was the most enthusiastic singer; she just "let go," and gave it everything she had—and it was good! But I got to wondering: Had there been a *white Christmas* anywhere she and I had been these seven years—one she "used to know?" . . . I asked her father. "No," he laughed, "she has never seen a white Christmas; she just likes to sing!"

Then it came to me that here was a perfect example of what we all too readily do when we sing our hymns in church: we like to sing; we like certain music—"catchy" sometimes, "classical" sometimes; but we pay little or no attention to the thought the writer of the words tried to convey. My little friend would have enjoyed singing about a "green rabbit," or a "blue Sabbath," just about as well as "white Christmas"—if it had as intriguing a tune. And, I fear, *we* often care as little about the meaning, or the theology, or the educational values, or the spiritual values, in the hymns: we just "like to sing something we 'know.' "

The other day I was talking with a non-Methodist clergyman about the really excellent new hymnal his denomination recently issued. He agreed—in general—and then exploded: "When they decided to include one Fanny Crosby gospel song, why did they have to choose that banal,

"Pass me not, O gentle Savior . . .
When on others thou art calling,
Do not pass me by . . .

"The theology is terrible! What a song to have children—or adults either—singing for the next twenty years! Christ does not pass anybody by! He goes out looking for them; he is eager to find them; he is the 'Hound of Heaven' following them down the road! This theological

(*Continued on page 34*)

a statement by CECIL LAPO

Editor's note: The following statement is by the new Director of The Ministry of Music, Division of The Local Church, The General Board of Education.

A man and a boy stood on a high bridge overlooking the countryside. The view was wonderful, with vision uninterrupted for many miles. They began to compare all that they could see.

"I can see at least ten miles away," said the man. "That's a great distance!"

Said the boy, "I can see 93,000,000 miles—I can see the sun!"

For years many wonderful people dreamed of and worked toward the establishing of a Ministry of Music office for The Methodist Church. They were aware of the world around them—a world whose spiritual life is so much enriched by music—and they were aware of the interpersonal relationships necessary in all phases of the Church's life. It is our hope that these people will continue to have the vision to look out into the space of idealism toward the sun of creativity, with the thought that continually the Ministry of Music can reach into the lives of all who belong to His Church.

As I accept the dual role of Director of the Ministry of Music in the Division of the Local Church, and Executive Secretary of the National Fellowship of Methodist Musicians, and as I attempt to carry on the work so ably begun by many other people, especially Dr. Bliss Wiant, it is with the deep desire that we all continue to keep our vision lifted up and our goal the stars which point toward Him.

I pray His guidance at all times and in all things. I ask each member of the National Fellowship of Methodist Musicians and all others who serve through the teaching and preaching ministry of our Church to maintain their warm, cooperative, and continuing support for the Ministry of Music.

on the folio

By CARLTON R. YOUNG

In Christ There Is No East or West

Dr. Curry has afforded us a fresh setting of this fine text. No particular vocal problems are present, although there may be some temporary difficulty with the leap of the seventh at the point of the text "love throughout" in the first stanza. In the unaccompanied section, work for a steady legato—no pounding please! Measure 17, page 2, hold the SAT part of the *f*-sharp chord three full counts, until the bass counterpoint begins. The interlude on page three may be started a bit softer than forte. The descant in the final stanza may be sung effectively on "ah" or "oo."

O Lord, Support Us All the Day Long

This collect, adapted from a text by J. H. Newman, is set in an interesting harmonic context. Note especially the use of *b*-natural—quite refreshing in *f* major and *d* minor. There are no real vocal problems with the exception of the alto *e*, second and third measures, page four. There may be some difficulty in holding this in tune. The same problem is presented in the final three measures, when the *f* major seventh chord is held against the vocal *f* in the octave. As usual, it is well to recite this text in unison prior to singing for the first time in rehearsal.

The Lord Is My Shepherd

The folklike simplicity of this spiritual is retained in Lloyd Pfautsch's setting. The anthem may be performed unison, SA, or, following these suggestions, by a unison-mixed choir. Stanza one, all voices in unison; two, all trebles on top line. If you use organ, note that the left hand is very "pianistic" in a broken chord figure, and it must be adapted for a pedal line.

Prelude on "Land of Rest"

This is one of four preludes on early American tunes by Robert J. Powell. The composer has made excellent use of motifs from the tune to develop the accompaniment. Notice that the entire pedal line and much of the left-hand part through measure 23 is ostinato-like and at the same time canonic. The prevailing eighth-note figure is also based on the cantus firmus. In order to preserve the well-written contrapuntal lines, extreme care should be taken to plan fingering and pedaling and to make the shifts between manuals. In the delightfully contrasting middle section, study the alto and tenor lines carefully to determine which hand will play which notes. This section contains several technical problems that can be solved with a little thoughtful preparation. The high musical value of these preludes merits the extra effort to play them well.

Glory Let Us Give

One of seventeen Introits and Responses, this plain song and others like it in this collection may pose some difficulties both musical and liturgical. If you have never used plain song in the church you are now serving, you may want to study the examples in *The Methodist Hymnal* (Nos. 83 and 636) with a view to using them in rehearsal along with "Glory Let Us Give." Several suggestions: (1) Rehearse unaccompanied in unison, not in octaves. (2) Work for correct syllabic inflection, especially at the end of each phrase. In general each phrase should end in a slight diminuendo.

music ministry

IN CHRIST THERE IS NO EAST OR WEST . . . W. Lawrence Curry SATB

O LORD, SUPPORT US ALL THE DAY LONG . . Gordon Young SAT B

THE LORD IS MY SHEPHERD . . . . . Lloyd Pfautsch U or SA

PRELUDE ON "LAND OF REST" . . . . . Robert J. Powell

GLORY LET US GIVE . . . . . Peggy Hoffmann U

folio folio folio folio folio folio folio

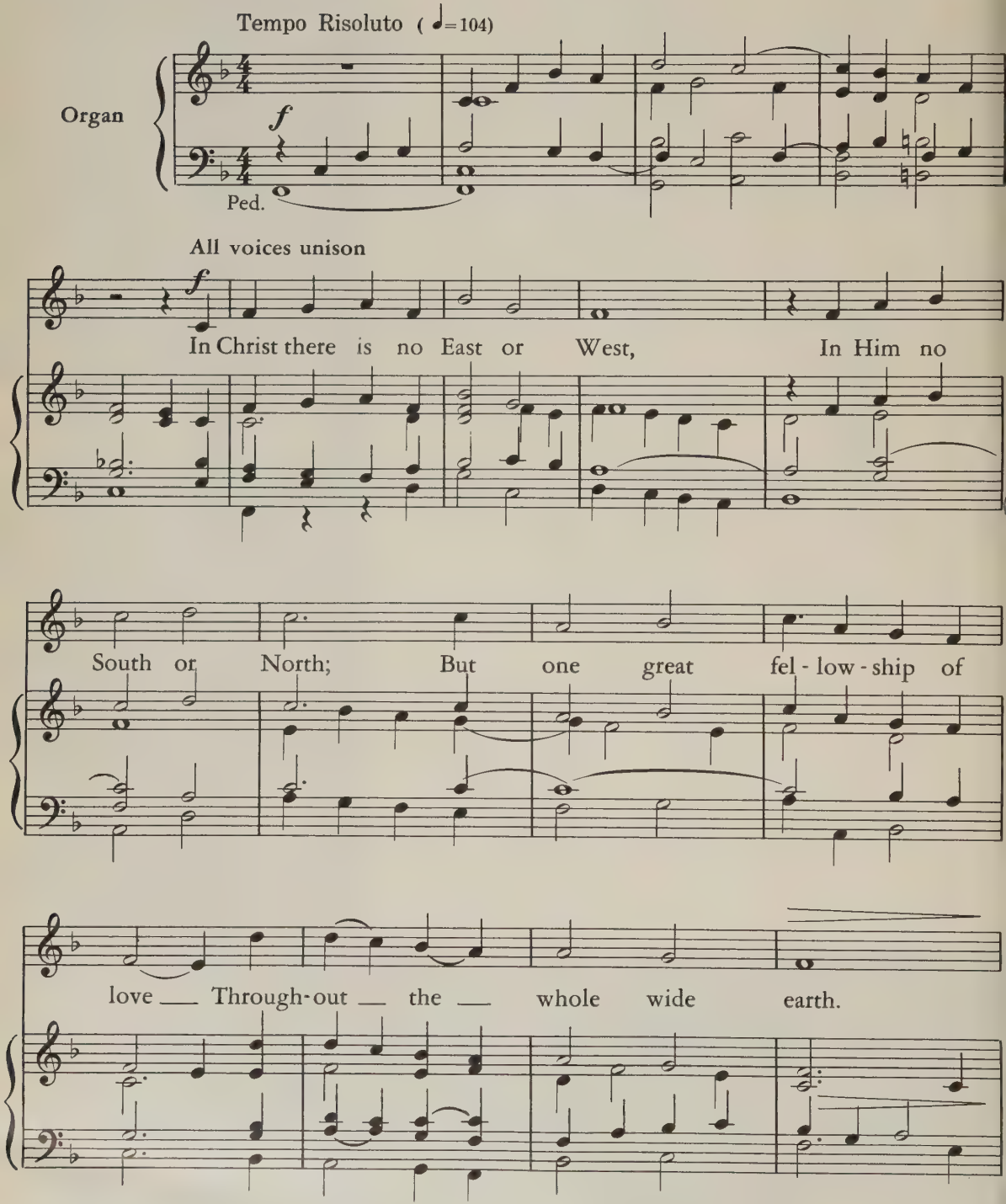
DECEMBER 1961

To the Rev. Dwight S. Large, D. D.
First Methodist Church, Germantown, Pa.

In Christ There Is No East or West

John Oxenham

W. Lawrence Curry


Tempo Risoluto (♩=104)
Organ
f
Ped.
All voices unison
f
In Christ there is no East or West, In Him no
South or North; But one great fel - low - ship of
love ___ Through-out ___ the ___ whole wide earth.

Words used by permission of Miss Erica Oxenham.

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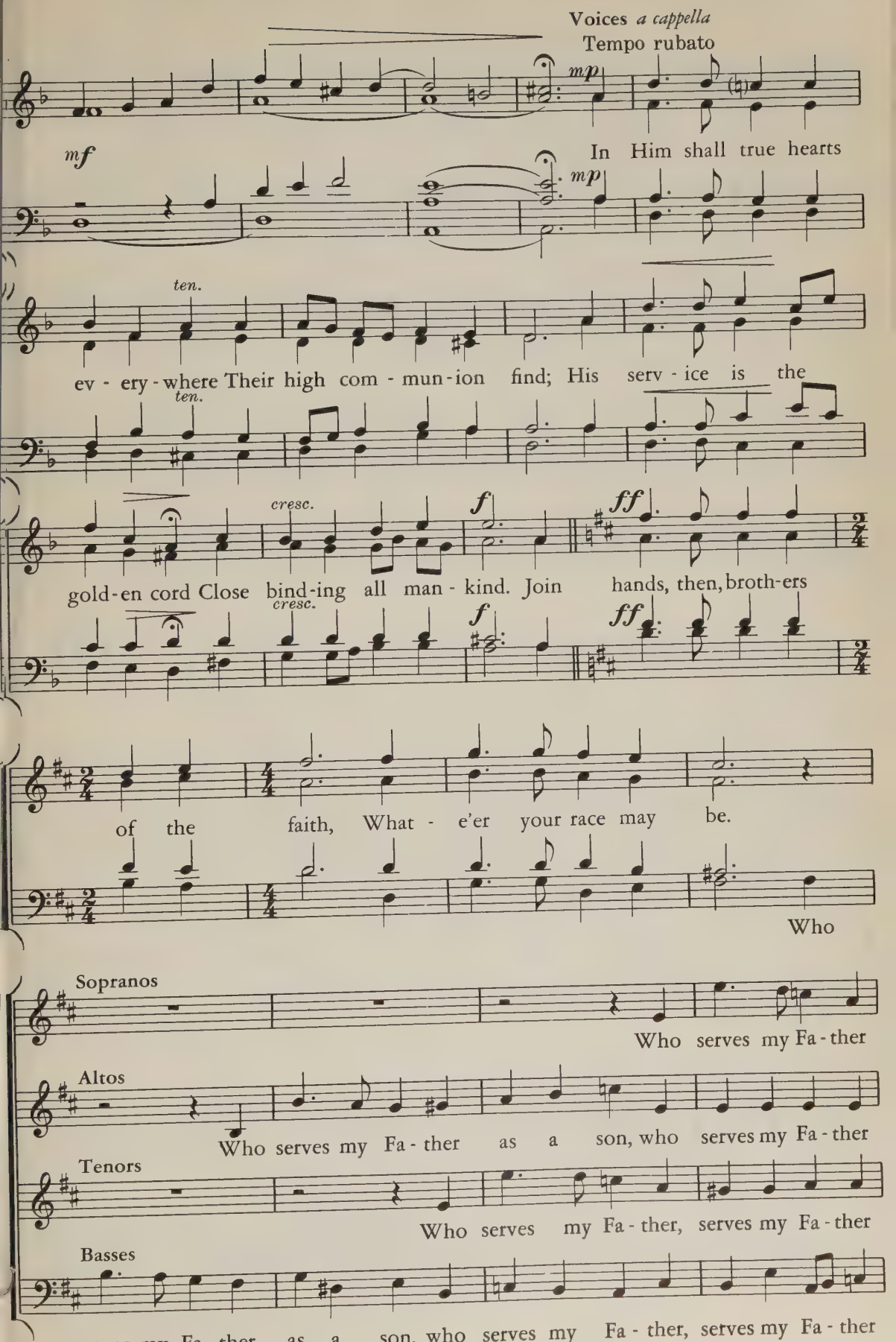
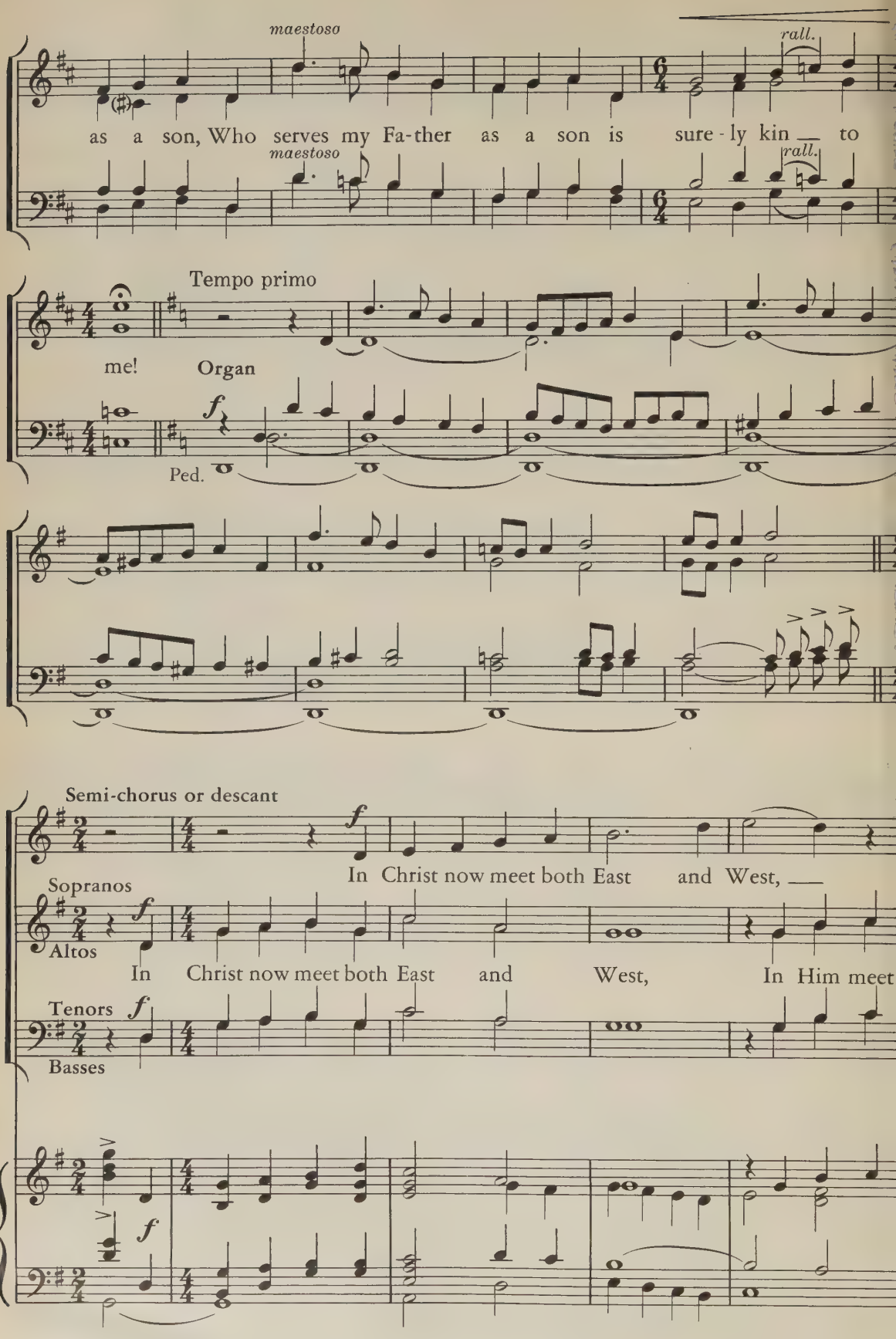
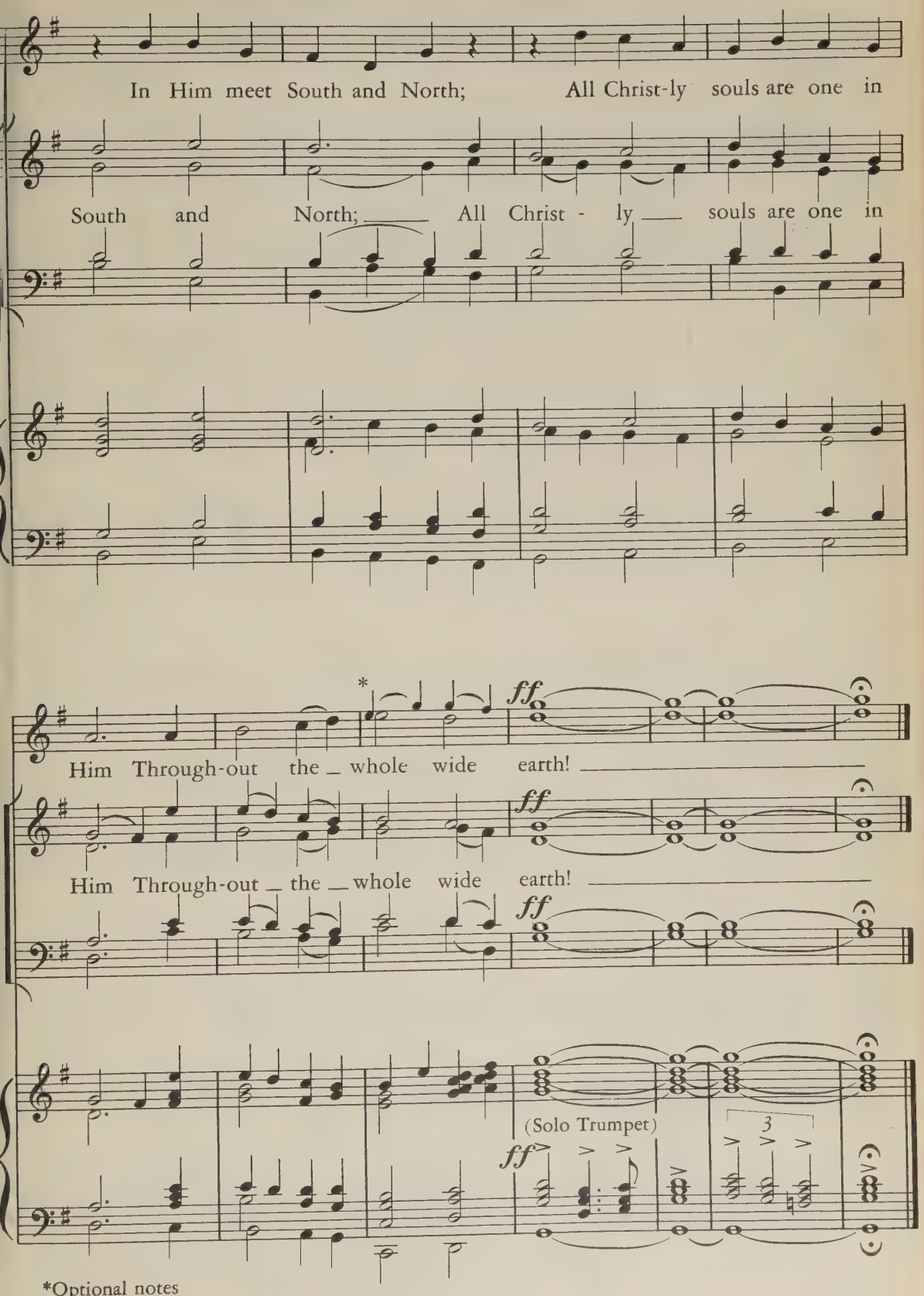

Voices *a cappella*
Tempo rubato
mp
In Him shall true hearts
mf
mp
ten.
ev - ery - where Their high com - mun - ion find; His serv - ice is the
ten.
cresc.
f
ff
gold - en cord Close bind - ing all man - kind. Join hands, then, broth - ers
cresc.
f
ff
of the faith, What - e'er your race may be.
Who
Sopranos
Who serves my Fa - ther
Altos
Who serves my Fa - ther as a son, who serves my Fa - ther
Tenors
Who serves my Fa - ther, serves my Fa - ther
Basses
serves my Fa - ther as a son, who serves my Fa - ther, serves my Fa - ther


maestoso
rall.
as a son, Who serves my Fa-ther as a son is sure - ly kin — to
maestoso
rall.
Tempo primo
me!
Organ
f
Ped.
Semi-chorus or descant
f
In Christ now meet both East and West, —
Sopranos
Altos
In Christ now meet both East and West, In Him meet
Tenors
Basses
f
f



*Optional notes

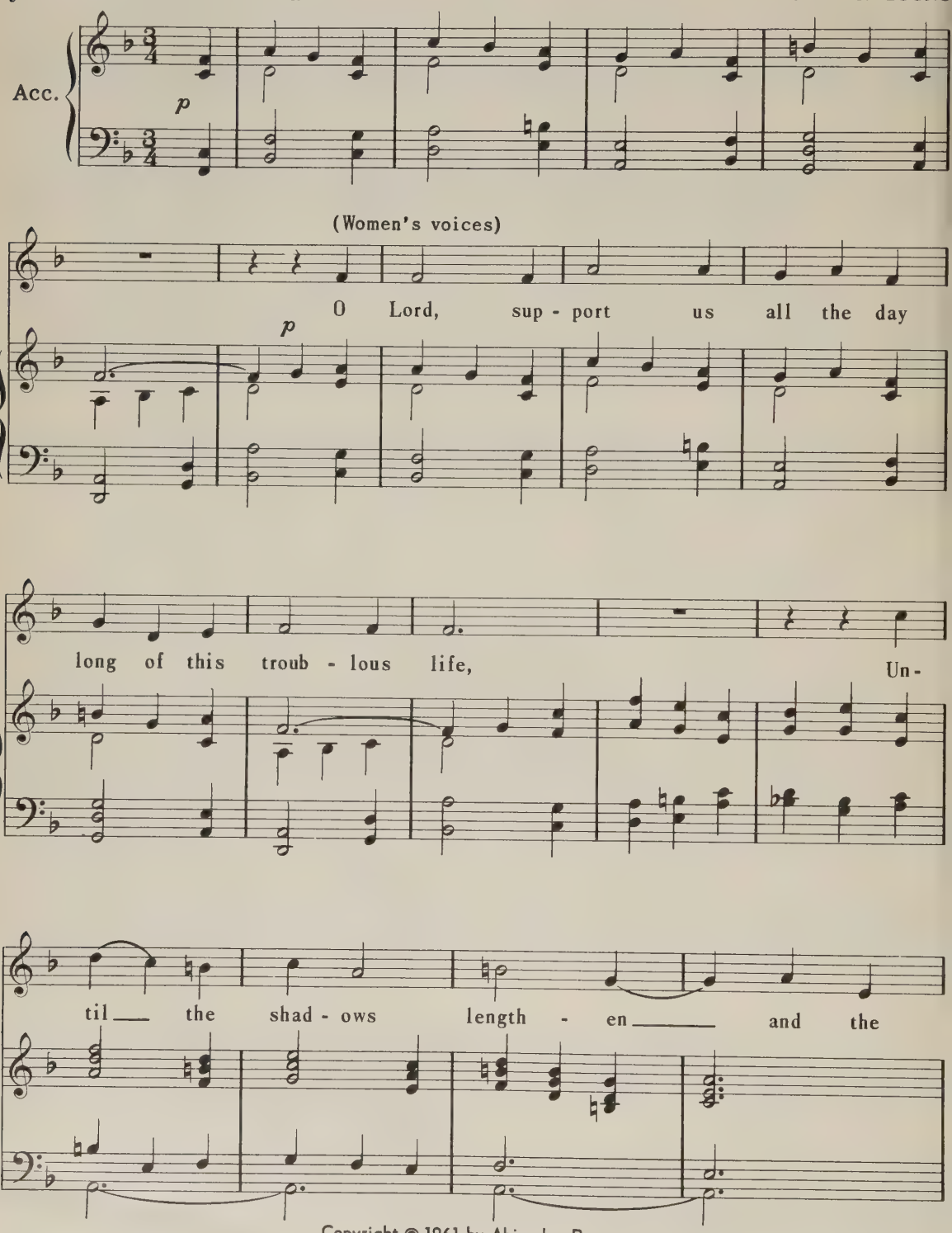
O Lord, Support Us All the Day Long

General Anthem for S. A. T. B. Voices

Adapted from
JOHN HENRY NEWMAN

♩ = c. 84

GORDON YOUNG



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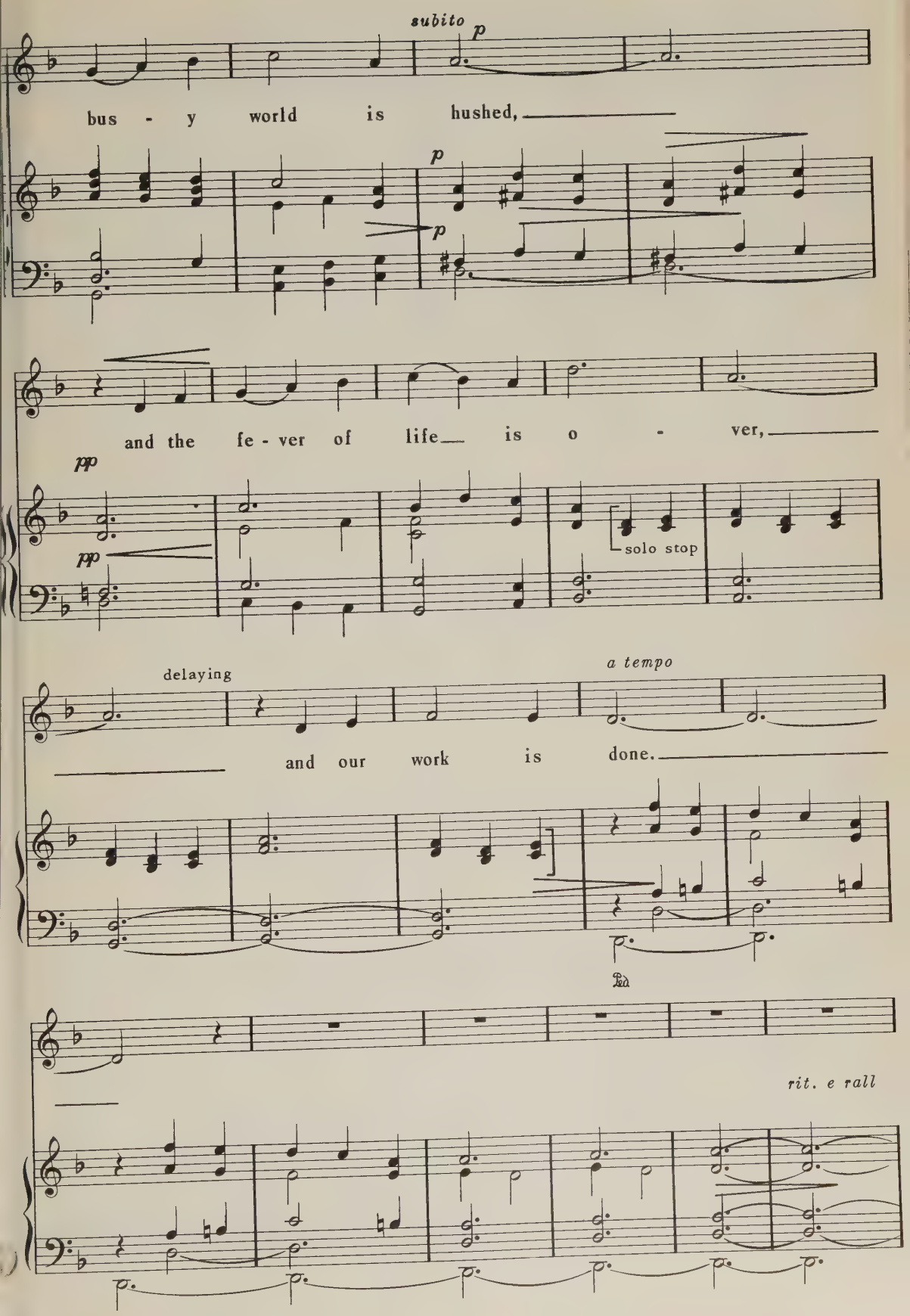
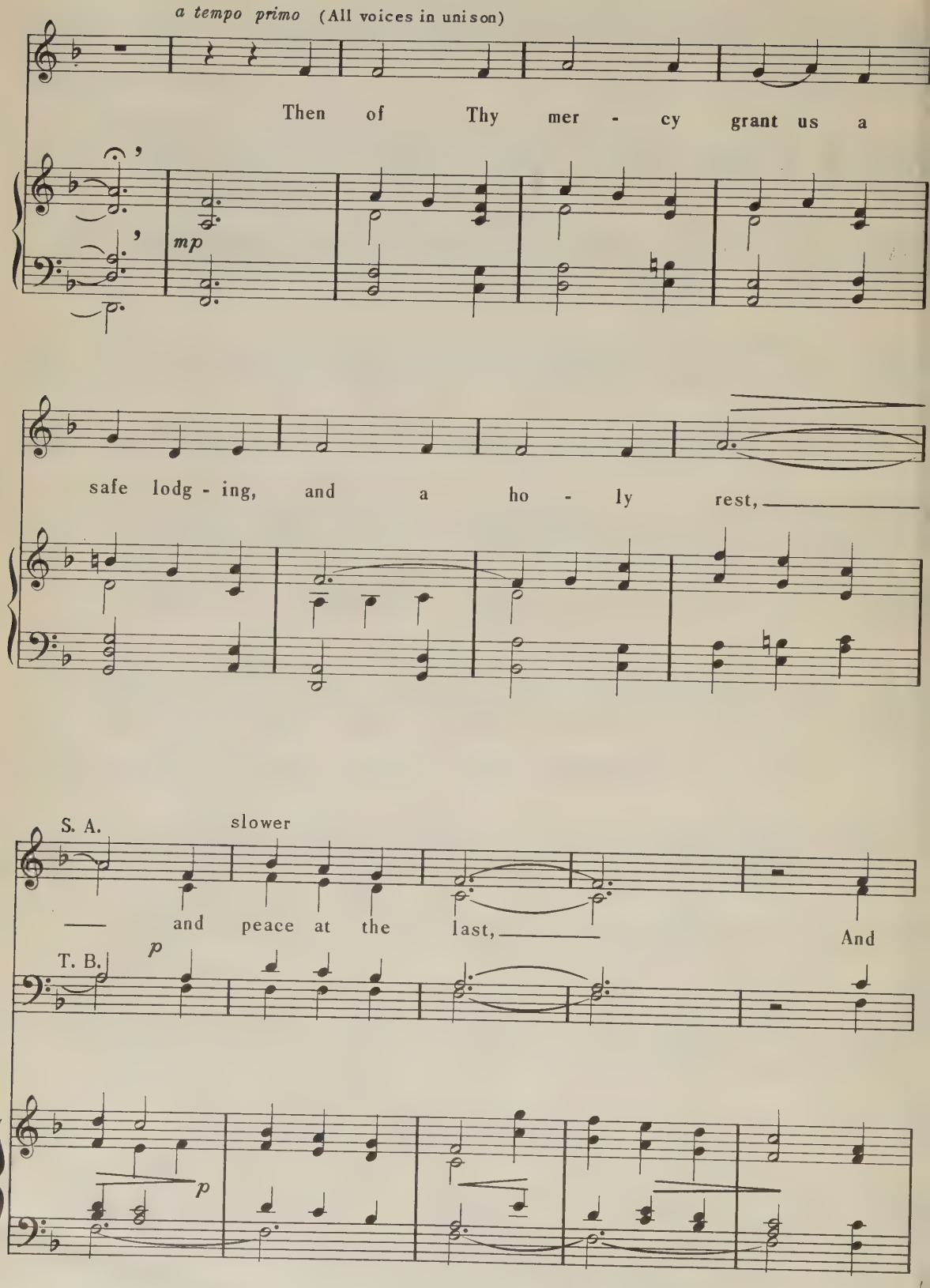
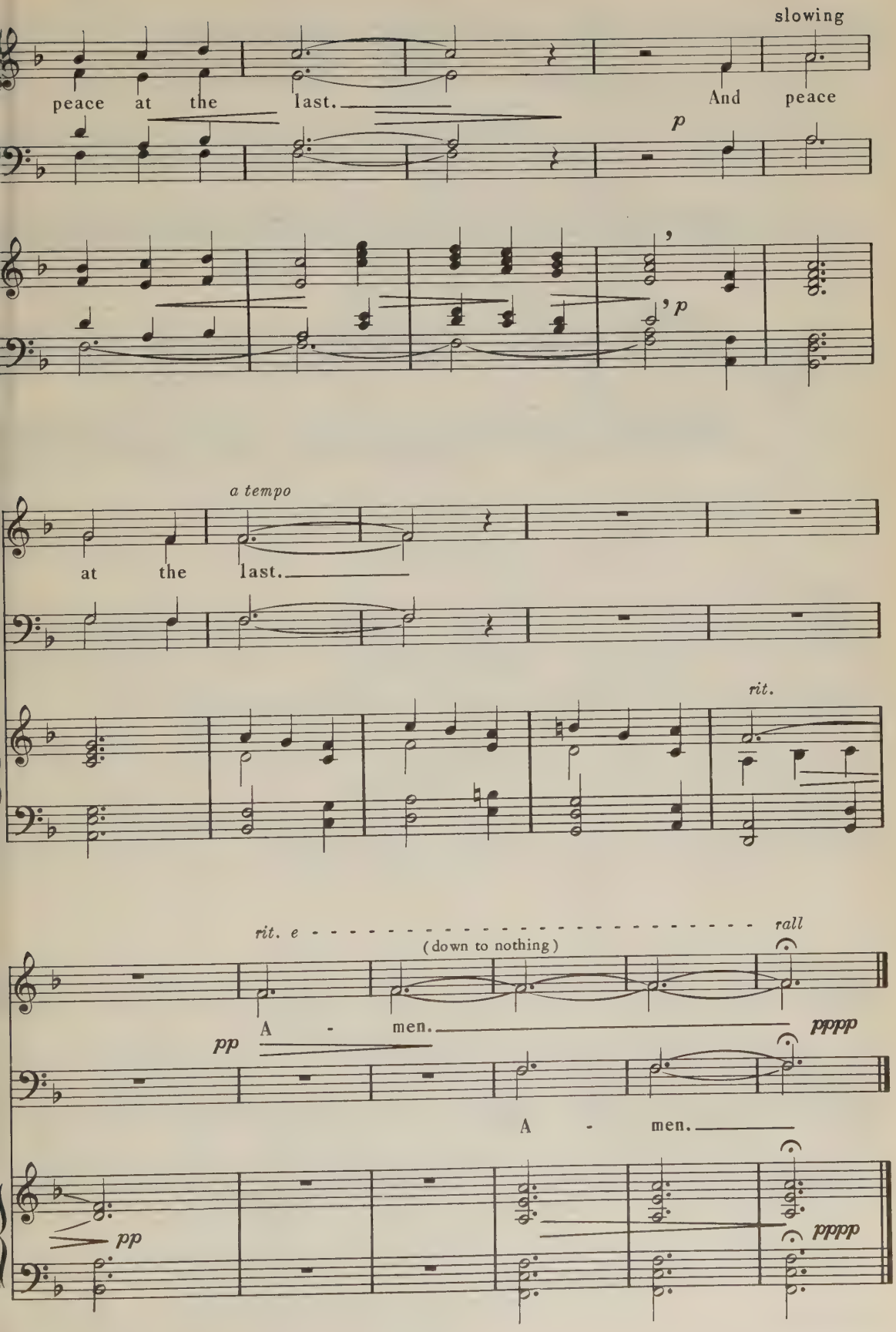

subito p
bus - y world is hushed,
p
p
and the fe - ver of life is o - ver,
pp
pp
solo stop
delaying
a tempo
and our work is done.
Ped.
rit. e rall


a tempo primo (All voices in unison)
Then of Thy mer - cy grant us a
mp
safe lodg - ing, and a ho - ly rest,
S. A.
slower
— and peace at the last,
And
T. B.
p
p

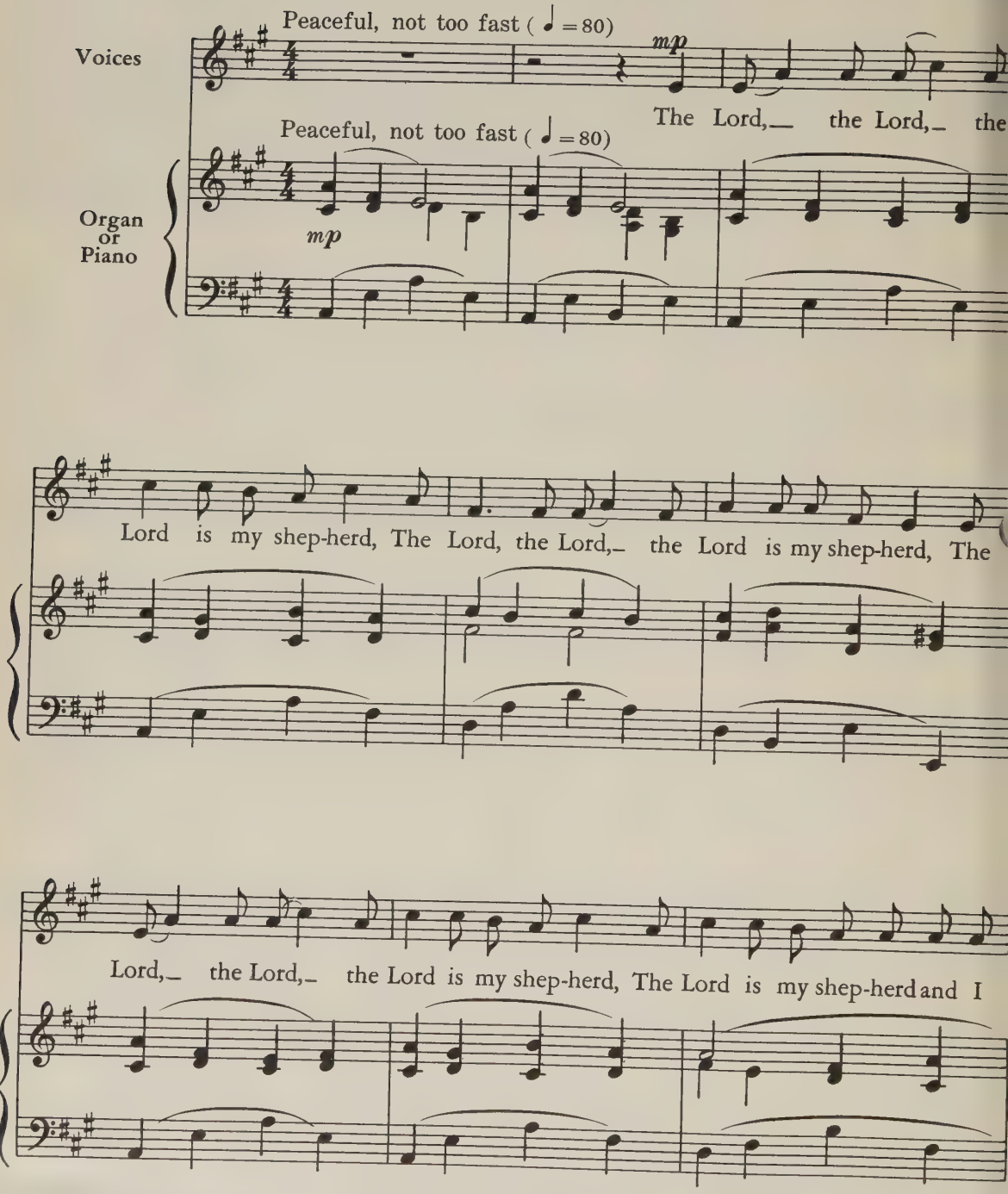

slowing
peace at the last.
And peace
p
p
a tempo
at the last.
rit.
rit. e
(down to nothing)
rall
A - men.
pp
pppp
A - men.
pp
pppp

For John, Ann, Johnny, Billy, and Tommy

The Lord Is My Shepherd

For Unison or SA (Youth or Junior Choir)

Negro Spiritual
Arr. by Lloyd Pfaut


Peaceful, not too fast (♩ = 80)
Voices
mp
The Lord,_ the Lord,_ the
Peaceful, not too fast (♩ = 80)
Organ or Piano
mp
Lord is my shep-herd, The Lord, the Lord,_ the Lord is my shep-herd, The
Lord,_ the Lord,_ the Lord is my shep-herd, The Lord is my shep-herd and I

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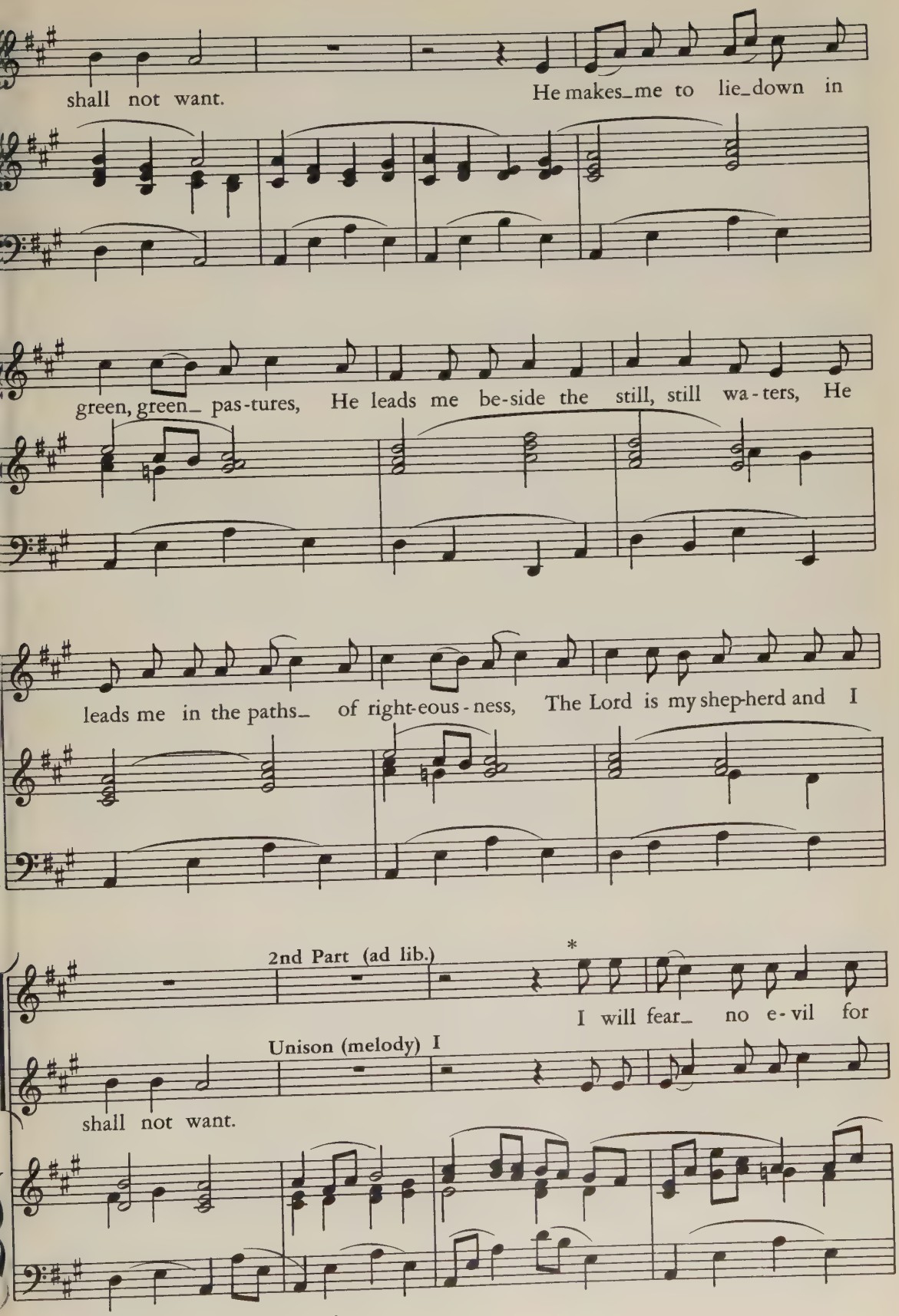
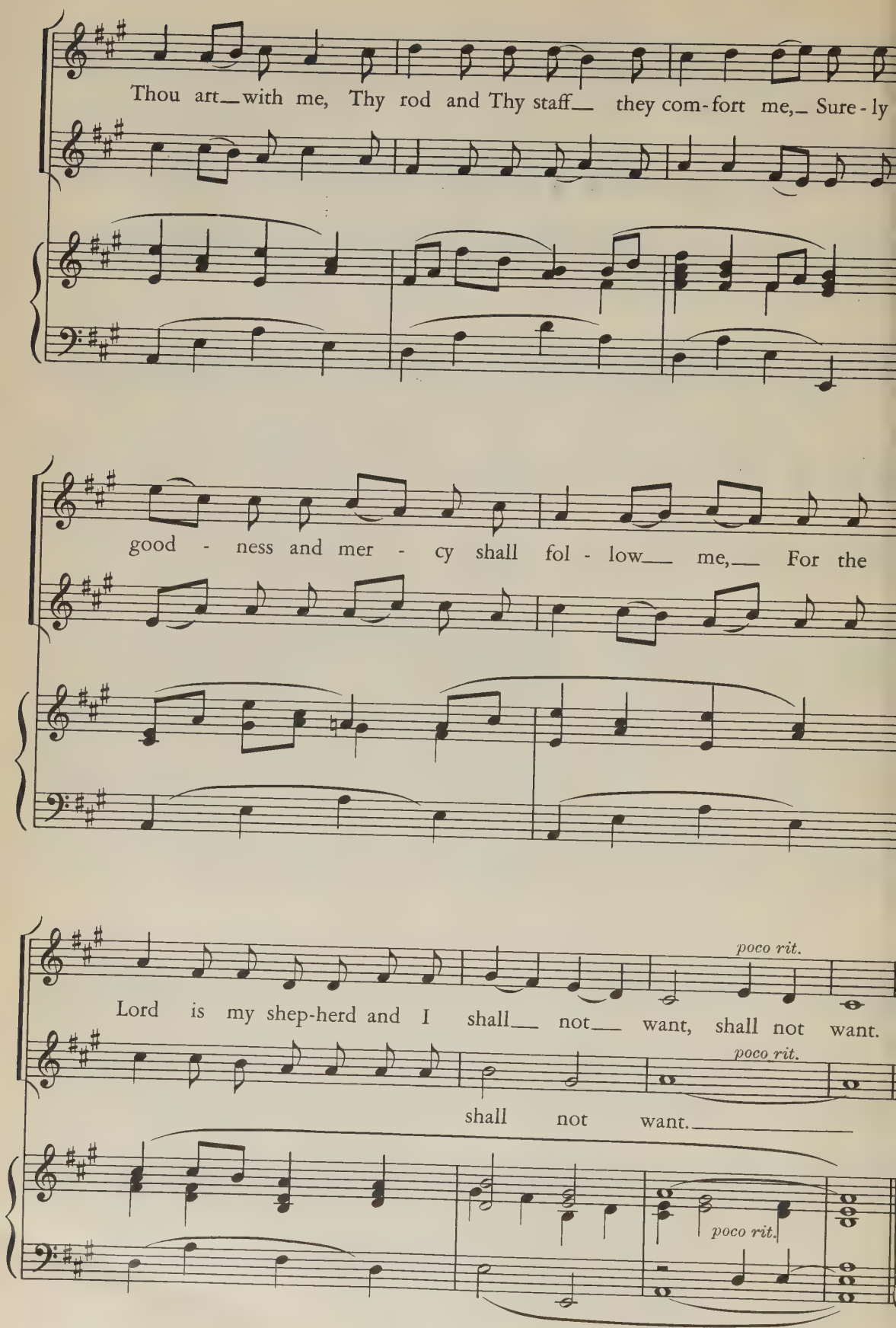
MZQ 5025

Price 25 cents


shall not want.
He makes_me to lie_down in
green, green_ pas-tures, He leads me be-side the still, still wa-ters, He
leads me in the paths_ of right-eous-ness, The Lord is my shep-herd and I
2nd Part (ad lib.)
*
I will fear_ no e-vil for
Unison (melody) I
shall not want.

*May use two parts or continue unison.

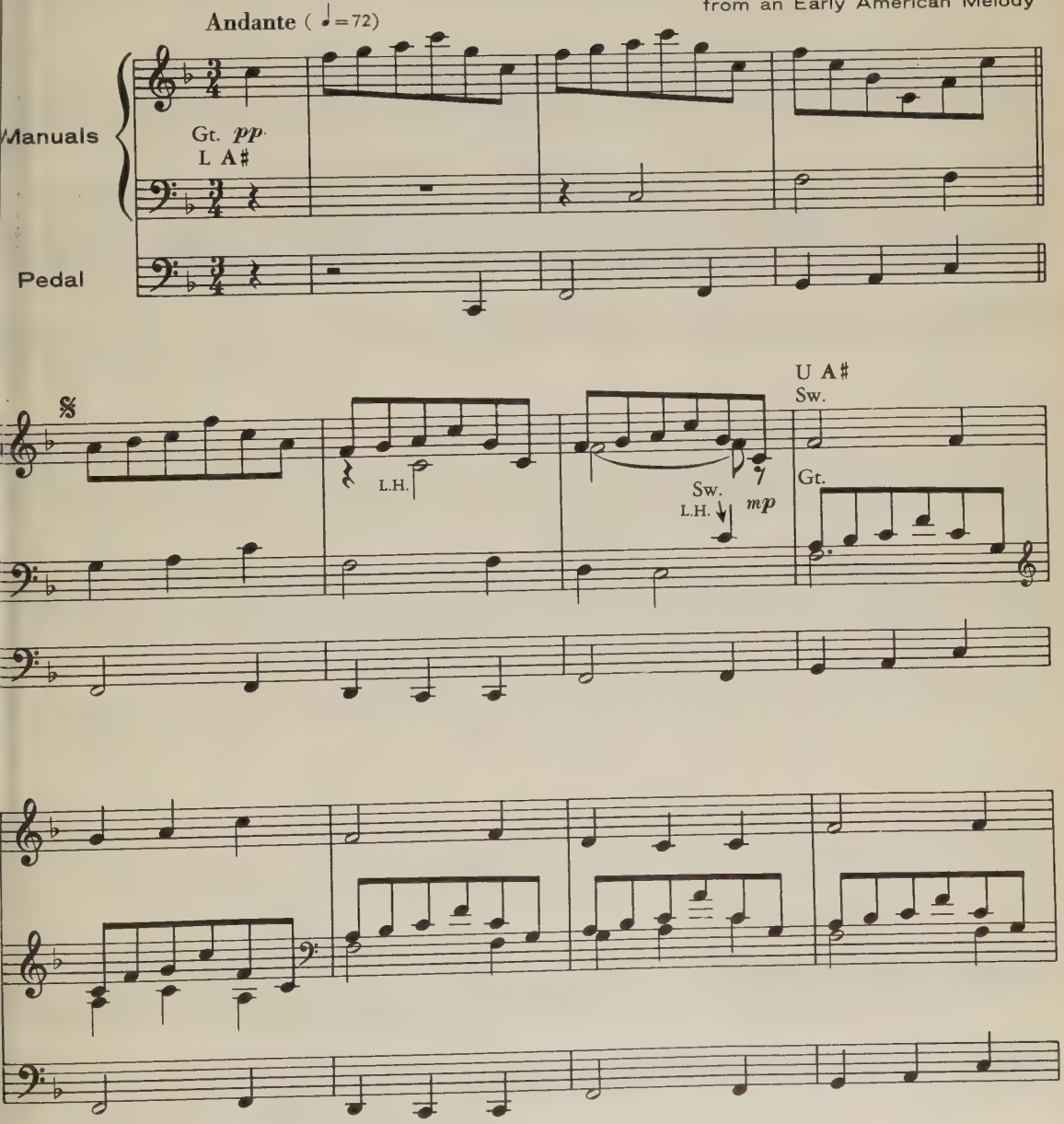

Thou art with me, Thy rod and Thy staff they com-fort me, Sure-ly
good - ness and mer - cy shall fol - low me, For the
poco rit.
Lord is my shep-herd and I shall not want, shall not want.
poco rit.
shall not want.
poco rit.

Prelude on "LAND OF REST"*

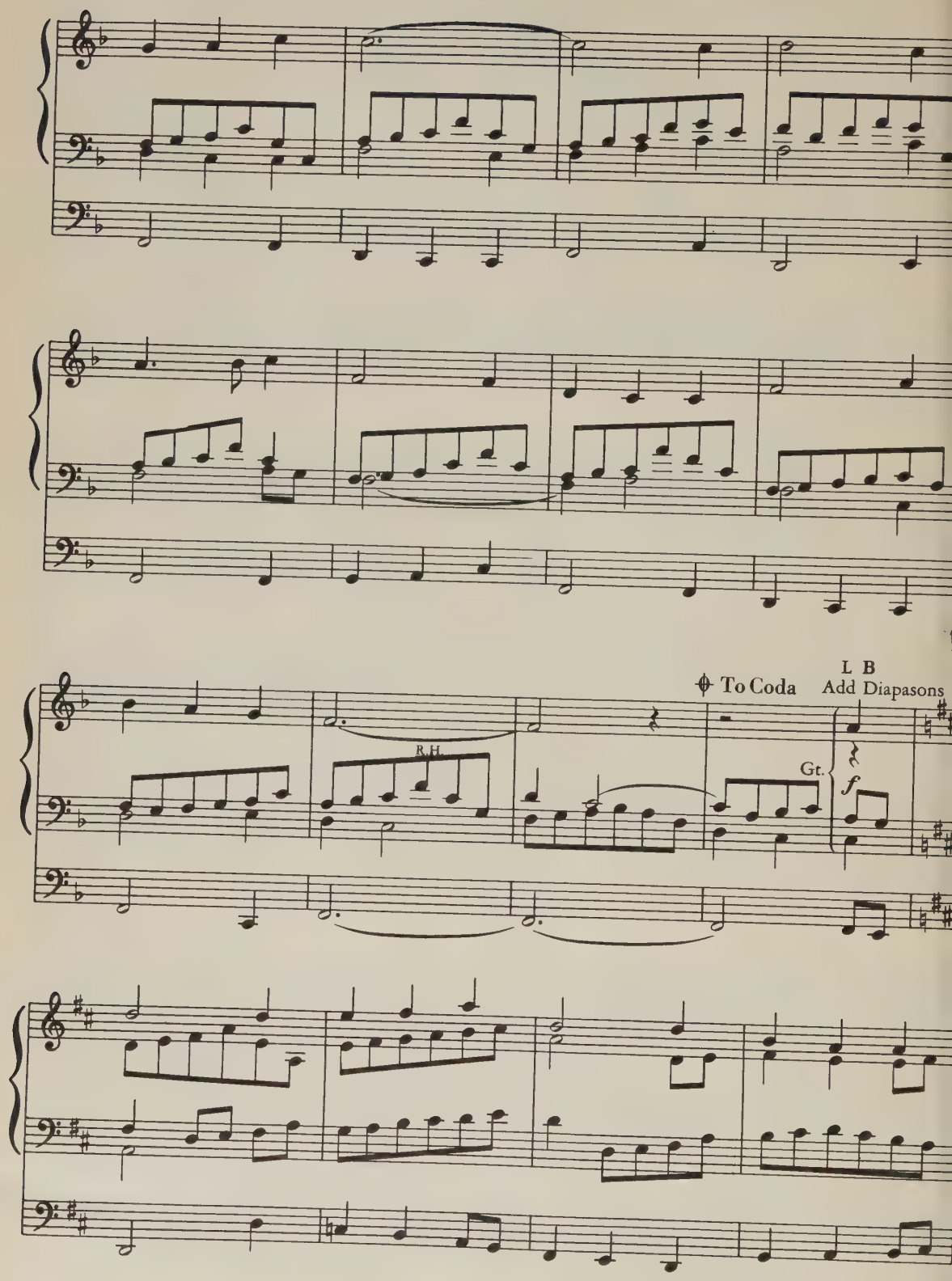
. Flutes 8′ and 4′
. Gedeckt 8′, Nazard 2 2/3′
H. Gedeckt 16′. Gt. to Ped. 8′

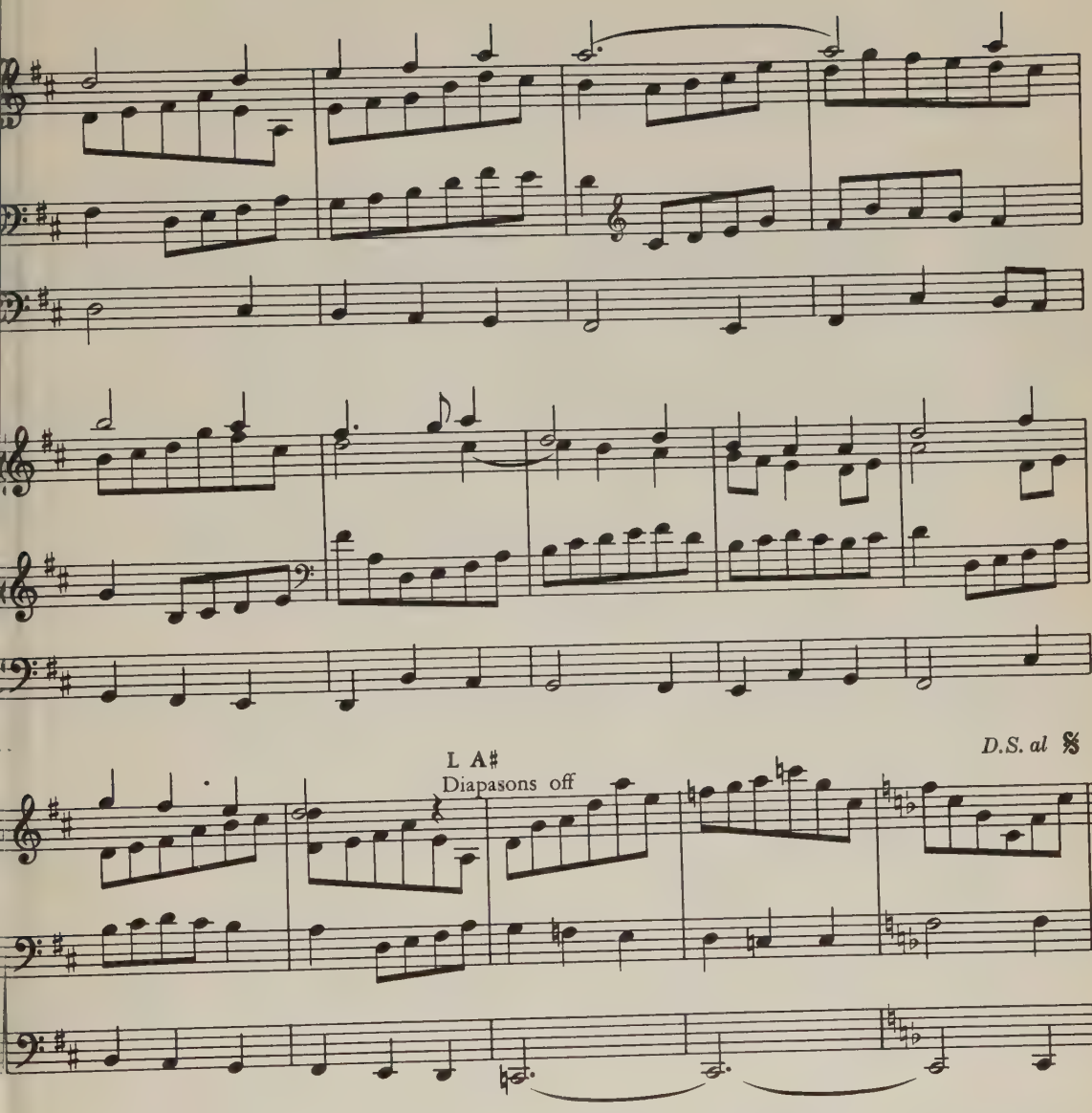
U A♯ 008060320
L A♯ 006030000
L B 006645221
Ped. 5—3

Arr. by ROBERT J. POWELL
from an Early American Melody

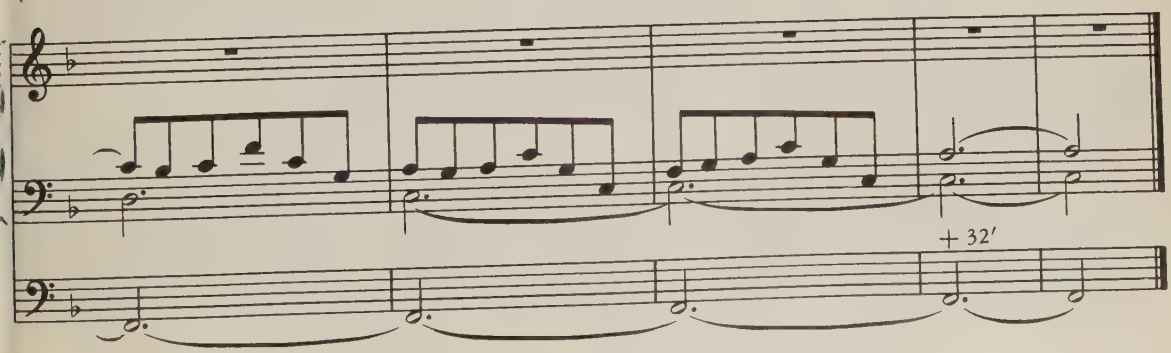


*tune used by permission of copyright owners
J. Fischer & Bro. and Annabel Morris Buchanan


To Coda
L B
Add Diapasons
R.H.
Gt.
f



CODA



Glory Let Us Give

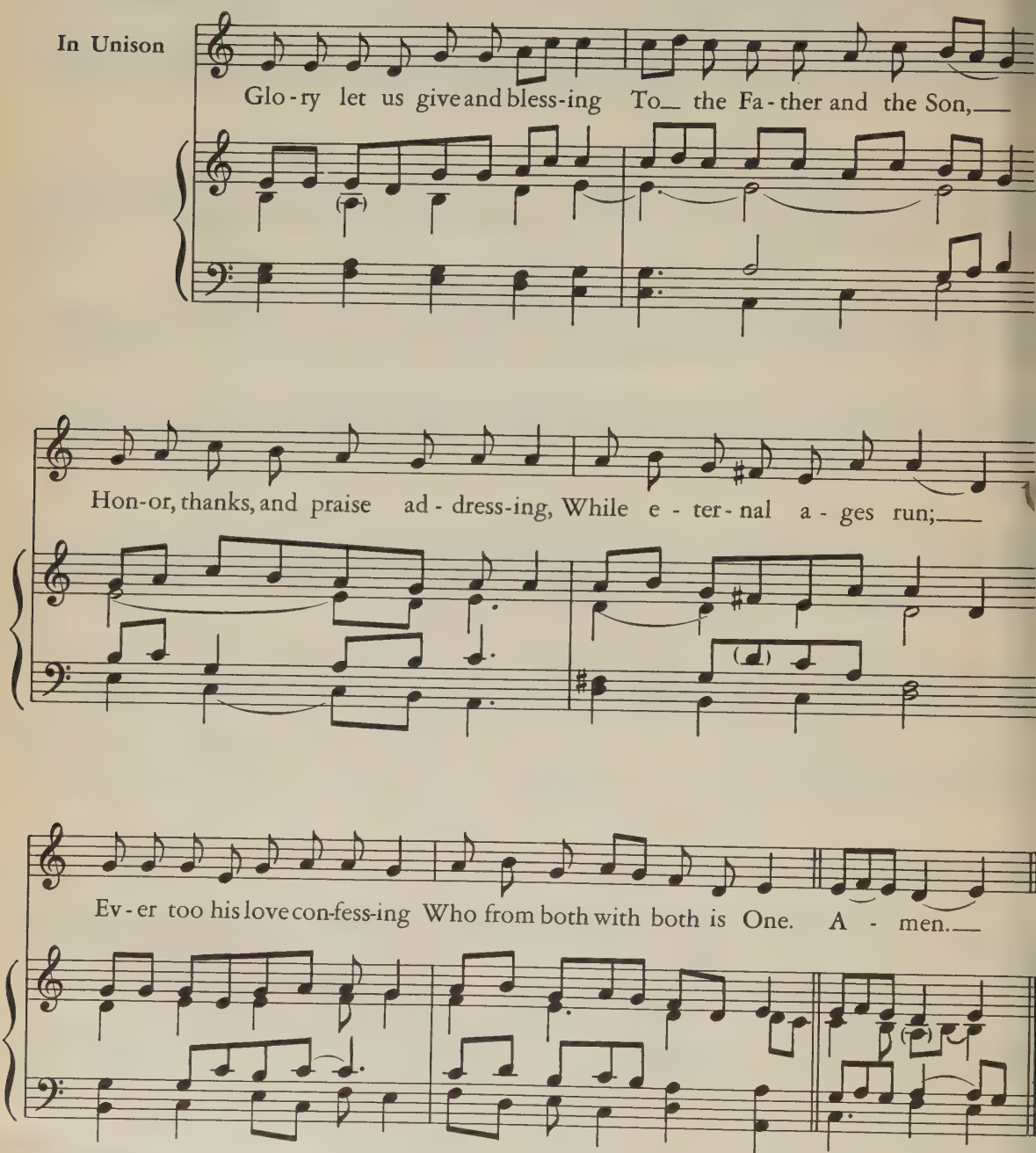
Three Ancient Hymns. No. 1
(Introit)

from SEVENTEEN INTROITS AND RESPONSES

Compiled and Arranged by
PEGGY HOFFMANN

Thomas Aquinas (1227-1274)
Hymnal Version, 1940

PANGE LINGUA
Sarum Plainsong, Mode III, Trans


In Unison
Glo-ry let us give and bless-ing To_ the Fa-ther and the Son,_
Hon-or, thanks, and praise ad-dress-ing, While e-ter-nal a-ges run;_
Ev-er too his love con-fess-ing Who from both with both is One. A-men._

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MZB-CMR 2656

Price 25 cents

CHORAL TECHNICS

BY ROY E. JOHNSON

All or Nothing at All?

The title we have borrowed from an old song certainly has some strong philosophy from which volunteer choir members may take a cue. If there is one aspect of choir membership which needs emphasis over all others, it is the giving of oneself wholly to the task at hand. The choir director, although he should understand emergencies which arise, *must* maintain firmness in attendance rules. One exception to his rules, and he might as well forget he ever had them.

Every choir, members and director together, must determine its own attendance rules and regulations. Unless they are devoid of a true spirit of service, members are usually harder on themselves than the director alone would be.

Lovelace and Rice in *Music and Worship in The Church* [1] have this to say about attendance: "New members should not be accepted, nor old members retained, unless they agree that their primary responsibility is to attend all of the activities of the choir except when kept away by serious emergency, at which times the director will be notified." In the struggle to gain choir members, we often overlook the responsibilities of the volunteers. It is the director's obligation to challenge candidly each member with those responsibilities in order to avoid later misunderstandings.

The most successful choirs are the ones of which most is expected. If every member is asked to be present at every rehearsal and service, the considerate Christian singer will be there. The half-hearted Christian will not give of himself so freely, and other demands will frequently keep him away.

A simple set of suggestions for choir attendance will suffice. If a member must miss one or two rehearsals in a row due to excusable reasons, he should not be encouraged to sing the next Sunday. Since most directors put the finishing touches to anthems during the last two rehearsals, singers who are absent will be unaware of any slight changes in tempo, dynamics, or vocalism which were made. It is unfair to the rest of the choir for the unrehearsed member to sing. The second rule is that a choir member should always notify the director of an impending absence. It is discouraging for a director to have someone unexpectedly missing from a rehearsal. The director is as close as the telephone in most cases and will deeply appreciate a call. It is, in fact, a simple courtesy for the volunteer to inform the director of any rehearsals he must miss.

Every choir director could write a book entitled "Excuses I've Heard." One definition of the term "excuse" is "a pretext or subterfuge," and in the case of church choirs this is probably the best definition. The conscientious choir singer does not make excuses; he has real reason for being absent. The other kind of singer is capable of thinking up any number of excuses and glibly rattling them off at the drop of a semiquaver. A director is well rid of him and can build a better choir on the foundation of a few loyal members.

In this day of whirling business obligations, many a choir director finds his basses and tenors traveling for a livelihood, and these men must be out of the city quite often on rehearsal night. Extra rehearsals may be arranged for busy men who want to serve their church but cannot be in two places at once. Many directors have a Saturday morning time set aside for the choir's traveling men in order not to deny anyone who desires it the privilege of singing. If Saturday is not the right time for your men, you will have to find another, more convenient day.

Finally, let your choir know that you intend to keep a record of attendance, and publish the results of your roll-taking every month. Some directors post weekly a bulletin of the attendance record, while others put an article in the church paper or Sunday bulletin recognizing members who have achieved perfect attendance for the month. At the end of the choir year, it is good to publicly recognize those who have shown excellent loyalty during the season.

Steady attendance by all the choir members is a sign of respect for their director and, more than that, a manifestation of their love for God and the work of his Church on earth.

[1] Lovelace and Rice: *Music and Worship in The Church;* AP, $4.00.

Recordings for the Christmas Season

Carols for Christmas
played by Austin C. Lovelace

Concert Disc	M-1034	$4.98
	CS-34 Stereo	$4.98

Fifteen familiar carols played tastefully and with sensitive insight on the large organ in First Methodist Church, Evanston, Illinois. Dr. Lovelace has wisely avoided the garish, exhibitionist tendencies so evident in many carol recordings and presented instead devotional but colorful interpretations of some of the world's best-loved carols. This is an excellent recording for those who appreciate carols played on a fine pipe organ by a sensitive artist. The engineering features of the recording are outstanding.

Joyeux Noël (Twelve Noëls) by Louis Claude Daquin, played by E. Power Biggs

Columbia	ML 5567	$4.98
	MS-6167 (Stereo)	$5.98

Some of the loveliest instrumental music ever written for the Christmas season is here recorded on the superb Flentrop organ in the Romanesque Hall of the Busch-Reisinger Museum of Harvard University. Almost universally admired for their poignant charm, these delightful "carols" take on added attractiveness when played on an organ of true classic design and by an artist so at home with this kind of music.

Hark, Ye Shepherds
Alfred Deller and the Deller Consort

Vanguard	VRS 1062	$4.98

One aim of this recording is to recreate a "sense of history," and the consort does just that by their interpretation of these lovely carols. A listener needs very little imagination to transport himself into the sixteenth century under the influence of Alfred Deller's beautiful counter-tenor voice. The list of nine carols represents a happy balance of the well known with the less familiar. The six-singer consort achieves remarkable perfection of ensemble.

The Holly and the Ivy (Christmas Carols of Old England) Alfred Deller and the Deller Consort

Vanguard	VRS 499	$4.98

The famous counter-tenor and his small ensemble with occasional accompaniments by lute and recorder here present some of the loveliest madrigal singing on records. A number of unfamiliar but most beautiful early carols are balanced by several well-known ones—all recorded with a charming, intimate sense of presence. A captivating performance!

The Holly and the Ivy (Christmas Carols)
sung by the Mormon Tabernacle Choir

Columbia	ML 5592	$4.98
	MS-6192 (Stereo)	$5.98

For those who revel in the magnificent sonority of this large ensemble, here is another excellent recording. Most of the carols recorded are familiar, but there are a few fine arrangements not available heretofore on discs. The precise ensemble, clear diction, and flexibility of so large a group, recording in a hall that is quite "live," deserve nothing but highest praise.

Christmas in Sacred Music
An Educational Filmstrip

Society for Visual Education	$9.00 with record
	$6.00 without record

A 41-frame filmstrip and long-playing 33 1/3 rpm recording presenting the origin of beloved Christmas carols and hymns. This filmstrip can be used ideally with youth and children's choirs at Christmas party events or in family fellowship groups during the festival season. Opportunity is provided for group participation in the singing of some of the carols, the text comprising several frames. Visualization by artist Harry Blumenfield is colorful and imaginative. Music is by a choir that is adequate for purposes of the resource but mediocre by professional standards. The narrative is not dramatic but is informative and interesting. Duration 17½ minutes.

ORGAN TECHNICS

BY JOHN D. McCOY

The playing of hymns is the most important job of the church organist. One of the principal corporate experiences in worship, hymn singing should be emphasized and encouraged. Good hymn singing rarely "happens"; instead, it needs energy and time to grow, and an organist's enthusiastic approach to a new hymn may spark an energetic response waiting to come alive in the congregation.

The Methodist Church has long prided itself on being a "singing church"; yet we are concerned about the general lack of enthusiasm in congregational singing. Are we perhaps losing some of our zest for singing because of the organist's lack of enthusiasm for hymns? Too many organists treat hymn playing casually, and too many student organists are left to learn on their own *how* to play hymns. Recently, I interviewed a substitute organist who played very well but who became apologetic when I asked to hear a hymn. The organist who dislikes playing hymns or considers it wasted time to practice them is the last person to be counted on for inspiring people to sing.

A love of hymns is something that must grow with Christian maturity. Many people lack this growth so vital to the life of the church, and the organist can help by maintaining a vigorous personal approach, by absorbing the enthusiasm and fervor of the great hymns, and by joyously teaching them to others.

Hymn playing for congregational participation should be authoritative, correct, and without hesitation if it is to evoke spontaneous participation as well as increase awareness of the meaning of the text. The organist's freedom and care in helping to select hymns and responses can result in raising the general standards of taste in music and text, and careful technical preparation in hymn playing eliminates the organist's insecurity. Tempo, rhythm, and dynamics should be studied in relation to the goal of maximum thoughtful response of the congregation.

Free hymn accompaniments, although interesting to the organist, may discourage those who are trying to sing and are justified only when they help to build congregational participation.

There are a number of schools of thought on the "how to" of hymn playing and as many contradictions in such matters as repeated notes, ritards, and phrasing. Likewise, there are rules to uphold each and every contradiction. Generally, there is agreement that (1) the organist must lead congregational singing, and also that (2) each repeated note is observed as it occurs in the melodic line. Other than this, each organist must listen, observe, and decide for himself where notes may be tied and where spacing is helpful to the singers.

Breathing and pace are tricky but significant in hymn playing, and the organist can check these by singing the hymns he plays. By carefully observing the musical text, he may decide to add ties to repeated notes for a smoother line or allow spacing in the individual vocal line for added rhythmic strength. His understanding of the text will doubtless be reflected in his playing.

Organ registration for hymn playing can be a problem as well. Too often we find pre-set combination pistons used for *all* hymns, and substitute organists frequently inquire, "What stops do you use for hymns?" An organist should realize that while the foundation stops are basic in hymn registration, different hymns require added resources to reflect their true character. The individual organist must decide *how much* and *what* in view of the resources of the instrument at hand. Festival hymns of praise require added brilliance and more sound; hymns of prayer require still a different treatment. In each case a body of tone that possesses clarity and solidarity offers support and encourages people to sing.

Thus, it is evident that hymn playing requires of the organist careful technical preparation, musical sensitivity and responsiveness to the needs of people, and humble leadership. But technical know-how and sensitivity alone are not enough—The organist must also have and be willing to share his dynamic and creative love for all Christian hymnody.

A PARAPHRASE OF I CORINTHIANS, 13.

IF PAUL ADDRESSED THE CHOIR

by Michael Daves

Though I sing in the tongues of men and angels, and have not love, I am as sounding brass or a tinkling cymbal. And if I have sight reading powers, and understand all scores and all instruments, and if I have all faith so as to attempt any anthem, but have not love, I am nothing. If I practice regularly, and if I deliver my vocal chords to be strained, but have not love, I gain nothing.

Love is long suffering and kind; love is not jealous or boastful; it is not arrogant or proud. Love does not insist on the solo parts; it is not easily provoked and thinks no evil; it does not rejoice in the wrong notes of others, but rejoices in the right. Love bears all things, believes all things, hopes all things, endures all things . . . even long rehearsals.

Love never ends; as for scores, they will pass away; as for voices, they will grow hoarse and cease; as for knowledge, it will pass away. For our knowledge is imperfect and our music is imperfect; but when the perfect comes, the imperfect will pass away. For now we sing our praises before a cloudy window, but then face to face. Now I know in part; then I shall understand completely, even as I have been completely understood. So faith, hope, and love abide, these three; but the greatest of these is love.

She Just Likes to Sing

(*Continued from page 12*)

implication, that we have to plead not to be 'passed by' by Christ, is as bad as the doctrine of predestination!"

I am always amused—sometimes frightened—when someone in a church position defends some song with abominable music and inadequate (or false) theology by proclaiming, "My sainted mother sang that for sixty years!" or "I was converted under the singing of those words!" I am always tempted to wonder, "What might he not have been had he known (or been converted under) a song that exalted God, or that taught high Christian ideals?" Some of the inadequacies of our religious living may well be due to the too-low ideals of hymns under which we were converted. It does matter what the religious content is in the songs a mother sings her child—or that the Sunday school teaches him. As for the convert: might not stirring mass singing have moved his heart even more had the words had rich Christian meaning?

The Christian hymn can and should be as much an effective avenue for teaching, for inspiring, for troubling the spirit, and for conversion, as is the sermon or the prayer. It needs to be lifted out of the areas of tawdry, and often meaningless and unpoetic, words; and out of tunes that sometimes even Tin Pan Alley would not tolerate. Above all else, the hymns should carry a message, a prayer, a conviction, consonant with the needs, and hopes, and aspirations of men today. This cannot be done with yesterday's gospel song patter—or with anything less than the best we have theologically, poetically, musically.

And here I would speak especially to the pastor: You, Mr. Pastor, may feel you are not a musician, and it may be right to leave the music to the choir director. But you are the leader who can teach people through the text of hymns. Why not, on occasion, have your congregation read a hymn (perhaps responsively), while you study together the message of the hymn? Why not use a "new" hymn as a sermon text? Even reading a stanza before singing will call attention to ideas and to the author's objective: instruction, prayer, exhortation, worship. About the only written continuation of the book of the Acts of the Apostles is the record in the great hymns of the church. And that record is being written even in our day. The hymns are ongoing gospel speaking to men. Their texts can be one of your most valuable educational tools.

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MUSIC FOR JUNIORS

BY MURIEL M. GESSNER

The central message of Christmas is the basic concept which church school and choir leaders keep in mind as they work with junior boys and girls this month. During these junior years children begin to understand more clearly the Christian focus of the season. They begin to realize that all the joy, thrill, and activity of Christmas should be firmly rooted in what Christians believe about God. The use of good Christmas music and art may be directed to deepen the junior's insight into the eternal truths that God *loves* and God *redeems.* This is an excellent time of year to stress the uniqueness of Jesus. These children have had a good background in knowing the historical Jesus, what he did, what he said, and what kind of person he was. Surely they have already glimpsed the "extraordinary" in him. Now that glimpse may be somewhat crystallized. These children are able to grasp a beginning appreciation of what Christians mean when they speak of Jesus as God's Son.

A Hymn to Carry This Meaning

"Love Came Down at Christmas," *The Methodist Hymnal,* No. 94, is a lovely poetic phrasing of the Incarnation that the choir might learn to sing beautifully. Some words need explaining, but poetry is to be felt rather than analyzed, and a simple explanation by the director would be better than a discussion by the children as to what the poem means to them. His explanation could be something like this: "This lovely Christmas hymn reminds us of the Bible verse John 3:16. (He may read it.) The hymn helps us to feel that 'God is love.' When we sing about 'the Godhead,' another name for God, and 'Love Incarnate,' we realize that God showed himself and his love to us in human form in Jesus. When we see Jesus, we know what God is like. When you and I show love as Jesus asks us to love, we feel that this love is a sign of God's presence with us."

Christina Rossetti was the youngest child of an Italian scholar who found a home in London when his views clashed with those of the rulers in his country. One of Christina's brothers was the celebrated poet and painter (who often painted Christina), Dante Gabriel Rossetti. Although the family was poor, the Rossettis had many friends who were interested in the arts, and there was much happiness in the home. Christina wrote a delightful book of poetry for children called *Sing-Song.*[1] Perhaps you remember "Who has seen the wind? Neither I nor you." She also wrote many poems of great beauty for adults. In her later years Miss Rossetti was ill and suffered greatly. Almost a recluse, she still retained the ability to write gay verses for boys and girls and to find joyous expression for the religious faith which meant so much to her.

The happy melody to which the poem is set is a popular folk tune that takes its name from Lough (lake) Garton, situated in County Donegal, Ireland.

Anthems to Carry This Meaning

"Love Came Down at Christmas" by Mueller, found in *Anthems for the Junior Choir,* Book 1 (MYF). This might be used if a two-part arrangement of the Rossetti text is desired.

"How Bright Appears the Morning Star" by Nicolai, from the same collection.

"Still, Still," a German carol, arranged by Robert Sumner (YX $.20).

"A Chinese Christmas Carol," translated and arranged by Bliss Wiant (MZB $0.18).

Christmas Worship in Music

Junior curriculum this month is rich in musical offerings. The choir director and teachers can find many ways to work together to help juniors sense the Divine in Christmas.

One possibility is the planning of a service of worship embodying many of the learnings of choir and classes. The choir director would help in the teaching of songs and, with the teachers, arrange and present a service for parents and friends of the children. Some elements which might be used are as follows: (All of these are written out or mentioned by title in the graded materials except those mentioned previously in this article.)

Call to Worship: the refrain from the Negro spiritual, "Go Tell It on the Mountain," sung by six or eight voices from the back of the room.

Choir Processional: "O Come, All Ye Faithful," *The Methodist Hymnal,* No. 96.

Scripture: choral reading by sixth graders of John 3:16.

[1] Rossetti: *Sing-Song;* MC, $1.00.

Anthem: "Love Came Down at Christmas," *The Methodist Hymnal,* No. 94.

The Story in Carols: The leader or a fourth-grade child might mention that since the shepherds heard the first Christmas song, music has been a part of Christmas. The St. Francis story might be given by a fourth grader (Course IV, part 1, pupil's book, p. 47). A carol about shepherds or a musical dramatization of "The Shepherd's Story" (Course IV, part 1, pupil's book, p. 63) may be presented. Choir voices sing the questions; fourth graders, dressed as shepherds, sing the answers.

Solo: "The First Courier," sung by a fifth-grade boy dressed as a shepherd (Course V, part 1, teacher's book, p. 140).

Lullaby Carols: Anthem: "Still, Still" (see above). "Mary's Lullaby," sung by fourth graders (Course IV, part 1, pupil's book, p. 49).

A Carol About Wisemen: "Long Years Ago O'er Bethlehem's Hills," sung by the choir or sixth-grade voices. The choir might hum or a pianist might play this tune softly while sixth graders display and explain a mural they have drawn to illustrate this hymn (Course VI, part 1, teacher's book, p. 135).

A Carol About Bethlehem: "O Little Town of Bethlehem," *The Methodist Hymnal,* No. 100. Fifth graders could tell the story of this hymn (Course V, part 1, pupil's book, p. 52). Choir or fifth-grade voices might sing the first three stanzas and speak stanza four as a prayer.

Offering prayer: Use as a litany by the fourth grade "As With Gladness Men of Old" (suggested in Course IV, part 1, teacher's book, p. 127). Children might sing the last two lines of the first three stanzas as a prayer. (Omit stanza four.)

Offering: Have instrumental music played as children bring gifts. Use the following recordings: "Shepherd's Christmas Music" from Bach's *Christmas Oratorio,*[2] "Christmas Hymns and Carols"; [3] or have played by piano and violin, "O Jesulein süss, O Jesulein mild" by Bach (found in *Hymns for Junior Worship,* WP $1.50).

Response After Offering: "Christians, Lo, the Star Appeareth" (Course VI, part 1, pupil's book, p. 80). This might be effective with the choir singing the first stanza, individual voices or small groups singing stanzas two, three, and four, and all together singing stanza five.

Recessional Hymn: "Joy to the World," *The Methodist Hymnal,* No. 89.

Christmas in Music and Art

There are endless ways in which the choir director, teachers, and junior worship committees might plan together for the use of music to be sung or heard in connection with the showing of pictures. Classes might select favorite madonna and Christmas story prints from their church's supply of "Teaching Pictures for Juniors," and the choir could select music to go with the pictures. Projected materials, filmstrips, and slides are plentiful. An unusual program might center around selected frames from the color filmstrip, "Each With His Own Brush." [4] Juniors will be interested in how Oriental peoples picture the Christmas story. Choir members might select instrumental and choral music to be used with individual frames. Music need not be Oriental, but "A Chinese Christmas Carol" would be lovely with "The Shepherds" by Luke Ch'en, frame 14, and "Mary's Lullaby" could well accompany "Madonna and Child" by Wang Su-Ta, frame 16. From Thomas, *The Whole World Singing* (MM, paper $1.95, cloth $2.95), "Birthday Presents" would be effective with "Babyhood of Our Lord" by Kimi Koseki, frame 20. Leaders might help individual children prepare one or two sentence explanations of each picture by shortening the material given in the script.

"Christmas Around the World" [5] is another filmstrip which could well be combined with carols and Christmas music. Lists may be found in Course IV, part 1, pupil's book, p. 51; the song book, *The Whole World Singing,* and the collection, *Noels,* by Oberndorfer (FS $2.00) might also be helpful.

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from a sermon by martin luther

There are many of you in this congregation who think to yourselves: "If only I had been there! How quick I would have been to help the baby! I would have washed his linen. How happy I would have been to go with the shepherds to see the Lord lying in the manger!" Yes, you would! You say that because you know how great Christ is, but if you had been there at the time you would have done no better than the people of Bethlehem. Childish and silly thoughts are these! Why don't you do it now? You have Christ in your neighbor. You ought to serve him, for what you do to your neighbor in need you do to the Lord Christ himself.

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[2] Bach: *Christmas Oratorio* (complete) Decca. ARC-3079-81, $5.98 per record, $17.94 for set of 3.

[3] "Christmas Hymns and Carols," Volumes I and II, Robert Shaw Chorale, RCA Victor, LM 2139 and LM 1711, $4.98 each.

[4] "Each With His Own Brush," (FRP) 35 mm, color filmstrip, 42 frames. Available with script ($6.00) or 33⅓ rpm record ($12.00).

[5] "Christmas Around the World," (CDV) 35 mm, color filmstrip, 43 frames. Available with leader's guide and 33⅓ rpm record ($10.00).

MUSIC FOR PRIMARIES

BY DIXIE MILNE

December 2, 1961

Dear Diary:

The Advent and Christmas seasons are approaching, and what a challenge and inspiration these seasons can be! Musically, December will be one of the finest months in our church school. Mrs. R., the departmental superintendent, has asked me to be in charge of the worship center for our room during this month, and I think I will ask Mr. L. if he can suggest some ideas pertaining to music. We have a bulletin board directly behind the worship center, and for one unit I might cut out little choir boys and group them around the board. Perhaps for a center I'll make some organ pipes out of foil. If I make them cylindrical rather than flat, they might look like real pipes.

December 3, 1961

Dear Diary:

I talked with Mr. L. today and he had a suggestion that I might use for our worship center. Each week I will find a different Christmas picture that is appropriate for the lesson and place it in a frame of native greens and berries. Mr. L. suggested that I prepare several worship centers in rough form and take them to the church to try them out. Some things look and sound good on paper but don't seem to fit in the particular room. I'll make the choir boy scene plus the greens and berries and also the candles for Advent and then decide which one will best suit our purposes.

December 5, 1961

Dear Diary:

We have decided to use the Advent worship centerpiece and will even have a service each Sunday during Advent to light a candle. We will put all four Advent candles on the worship table and frame them in Christmas greens. Each Sunday as we light a candle, we will read an appropriate poem or scripture and sing an Advent carol. My responsibility will be to teach the carol. On the fourth Sunday, as we light the last candle, we will sing a group of familiar Christmas carols. I am delighted that this worship through music is my responsibility.

December 7, 1961

Dear Diary:

During the Advent season Mr. L. has been preparing a Christmas carol book for each member of his primary choir. He spent an entire rehearsal in November just making the covers! I told him that I thought they were supposed to sing during a rehearsal, but he explained that this was a type of motivation and that, although it took a full rehearsal hour to do it, he felt it worthwhile. Each child was given a piece of stiff construction paper and some crayons and was asked to make a book for the songs he would learn during this season. He was encouraged to draw a Christmas or musical scene for the cover. Some were surprisingly good. They used a piece of plain paper for the back of the book and then paper fasteners to hold it together. Choir mothers were there to help the children assemble them. When the books were finished, the children put their names on them so they could be left in the choir room. During the week Mr. L. mimeographed copies of a little Advent carol that he intended to teach the children. At the next rehearsal they learned the carol by the methods that Mr. L. had explained to me last month, and at the end of the rehearsal he passed out the carol book covers and gave each child a copy of the carol just learned. Of course, most of them couldn't read all the musical symbols, but they were very proud of the fact that they had a choir book just like the older choirs. Mr. L. let them take the books home that week. (I would have questioned doing this had he not explained that it was a way of encouraging responsibility. Each child's responsibility—or probably his mother's—was to see that he brought the book back to choir the next week.)

Mr. L. asked me if there were songs I would like to use for the church school that he might use for choir. He said he would be glad to put one of these in the carol book. I had not yet picked out the carols I would use, so we selected them together. He will use them one week ahead of the time I will use them. That way half of my church school class will know the song when I teach it. Then teaching it will take much less time. What would I ever do without our choir director!

December 10, 1961

Dear Diary:

I'm in a hurry today, but I couldn't resist

jotting this down so that I would remember it. I saw one of my church school pupils downtown today and he ran over to me and said, "Guess what! I can sing a scale." He is one of my little first graders who is in Mr. L.'s primary choir. I expected many mistakes; but imagine my surprise when he sang a perfect *descending* scale. When I got home, I called Mr. L., and sure enough, he had used a new trick. The children learned "Joy to the World" and then sang it on "la" without the rhythm of the hymn. It is a perfect descending major scale. I guess you have to keep your eyes open—and your ears as well—to come up with all these little ideas.

December 11, 1961

Dear Diary:

The primary teachers met this morning to plan our Christmas Sunday service. Our church is somewhat different from most churches in that it is a university church and during the Christmas season our attendance is smaller, particularly the Sunday just before Christmas. All the students go home and many professors and their families are away. For this reason we have a joint service on Christmas Sunday, combining the first, second, and third grade classes. This morning we decided to have a service with a musical theme. The children are usually so excited on this Sunday that discipline is sometimes a problem, and we felt that it might be more soothing to have a musical service. Guess who was put in charge! My first thought was to run to Mr. L. for help, but I think it is about time that I learn to function on my own. He has given me good background this fall, and now I can begin to use the knowledge by myself. Choir directors are not always available, and now that I feel more secure, he can devote more time to another department. I know that I will still call on him at times, but less frequently than in the past.

December 12, 1961

Dear Diary:

I think my worship service is about ready now.

I asked Mr. B., the organist, to tape record "O Come, O Come, Immanuel" for our prelude; then I called Mary Lane, a soprano in our choir, and asked her to sing it for us. We will go through and pick out verses that tell the story and yet keep it as short as possible.

Most of the children who are in the primary choir have learned "O Little Town of Bethlehem," so we will work on that in our classes on the Sunday before the service; then all the boys and girls will know it fairly well. After I tell part of the story of the wise men, Mrs. Lane is going to sing "The Friendly Beasts."

The third-grade class is writing a beautiful litany for Christmas, and I think we will include that in the service. Our class has written a Christmas prayer, and with a few revisions it can be used. We want to close on a note of joy and what better carol could we use than "Joy to the World"? I'm so glad the primary choir learned this. Of course they know only one stanza, but even in it the wonderful joy of the season can be felt.

QUIZ FOR CAROLERS

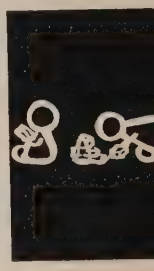
by Eileen Daly

1) When and where was the first Christmas carol sung?
2) Which often-sung Christmas song does not rhyme?
3) How is the discovery of printing linked with one of our best-known carols?
4) Which Christmas song was written by Henry W. Longfellow?
5) Which Jewish psalm has become a Christian hymn of rejoicing at the Holy birth?
6) Which Christmas hymn has a modern message that is effective throughout the year?
7) The melody of which of our most famous Christmas hymns came to its composer in a dream?
8) In which carol is the swaying of camels suggested by the music?
9) What Christmas hymn, now world famous, is set to music which its composer declared would "never do to sacred words"?

Answers on page 42

Reprinted courtesy of *Classmate*

MUSIC FOR KINDERGARTEN



BY PHYLLIS N. MARAMARCO

During the seasons of Advent and Christmas a treat is in store for the kindergarten teacher who is responsible for the choice of music in her class. An inevitably enjoyable time of year for four- and five-year-olds, it can be vastly enriched by a wide variety of music.

The teacher needs to remind herself that the children are already exposed to countless secular customs which contain drama and glitter. The song "Christmas" [1] may help to interpret the surprise of playing St. Nicholas. Or "We Wish You a Merry Christmas" [2] and "O Christmas Tree" [2] may add an extra note of happiness to an already happy season. Then, too, there is always the joy of ringing bells either imaginatively or in reality to the tune of "Christmas Bells," [3] "Tiny Bells," [4] or "The Steeple Bell." [4]

Much of the music, however, will relate to Jesus and the joyous occasion of his birthday. Many teachers use the first Sunday in Advent to tell of Jesus and the children with the hope that this first impression will be lasting. A possible choice of songs at this time includes "The Children's Friend," [3] "In Galilee Beside the Sea," [2] and "Let the Children Come to me." [2] Many teachers believe that greater purpose is provided for the celebration of Christmas if boys and girls listen to the story of a babe who grew to be the gentle person whom children loved.

Then may follow the Nativity story, with emphasis on two parents whose love enfolded their newborn son with whom God had blessed them. They are central figures in the story, instead of the numerous animals which often present an unreal setting for the kindergartener. How many are the songs for four- and five-year-olds to support this glad scene: the perennial favorite, "Away in a Manger," [3] "Sleep, My Jesus," [3] "He Is Sleeping in a Manger," [5] "Softly, Tread Softly." [2]

Some teachers have successfully dramatized the wonder and mystery of new life by inviting a mother and infant to the classroom so the children may observe the loving care which the mother expresses. The boys and girls may quietly sing "Cradle Song," [6] or instrumental music such as "Slumber Song" [3] may be played.

One teacher reports of her class:

"Christmas in the kindergarten was greatly enriched with many musical experiences. From the moment the spirit of the coming holiday began to fill the air, Mrs. M. supplied music to support the play activities.

"Such a variety of dramatizations were enjoyed! The children folded up in their boxes and popped out with a squeak at just the right moment to the tune of 'Jack in the Box.' [4] Little girls turned into Christmas dolls walking stiffly to staccato music. All joined heartily in 'Jingle Bells' and 'Christmas Bells' [5] while triangles and wrist bells provided sound effects. One five-year-old held his arms wide like a Christmas tree while others joined hands and circled, gaily singing 'We're Dancing Around the Christmas Tree.' [4] Repeatedly they dramatized the steam shovel, toy plane, drum, or new pet under the Christmas tree while Mrs. M. provided supporting rhythmic music on the piano.

"But there was a serious note as well. Often were the stories told of Jesus and the children and the first Christmas Eve. We thought too of families going to a candle-lit church on Christmas Eve, and we walked slowly to 'Christmas Song,' [4] and softly sang 'Carol, Children' [1] and 'Come Softly' [5] as we pretended to enter the sanctuary.

A word of caution! During this season it is sometimes difficult for a teacher to choose only those songs important in achieving a purpose. With such a wealth of Christmas music to select from, one is tempted to use too much for the children to comprehend. In the record album *Growing Days*,[7] one will find the Christmas music most applicable for group singing or listening. Dorothy Olsen is an excellent narrator and has a pleasing voice for children to listen to or sing with. This album also includes many songs that can be used during the entire year. Choose wisely and carefully so that music will be a meaningful part of the creative experience of the kindergarten child.

"Christmas in the kindergarten without music? Impossible! But with music, it becomes vivid, vibrant, and rich in meaning."

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[1] Thomas: *Martin and Judy Songs* (BP $4.50).
[2] *Songs for Early Childhood* (WP $1.75).
[3] *We Sing Together* (GI $.50).
[4] Coleman and Thorn: *Another Singing Time* (PT $3.50).
[5] *Gladly Sing*, set of 4-78 rpm recordings (CDV $2.45).
[6] Coleman and Thorn: *Singing Time* (PT $3.00).
[7] *Growing Days*, set of 6-45 rpm recordings (CDV $3.45).

january

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers and music events.

January 6: Epiphany

SUNDAY, January 7: EPIPHANY I

HYMNS: 90 "As With Gladness" • 119 "Brightest and Best."

ANTHEMS: Powell: "Saw You Never in the Twilight" (See September MUSIC FOLIO) • Pasquet: "O Light Everlasting" (See November MUSIC FOLIO).

ORGAN: J. S. Bach: "In Thee Is Gladness" (from *The Church Organist's Golden Treasury,* Vol. II) ZC (medium).

Jan. 10, 1867: W. P. Merrill, noted Presbyterian clergyman and hymn writer ("Rise Up, O Men of God") b. Orange, New Jersey.

Jan. 13, 1885: Lynwood Farnam, famous organ virtuoso-teacher, b. Sutton, Quebec.

SUNDAY, January 14: EPIPHANY II

HYMNS: 32 "Christ Whose Glory Fills the Skies" • 263 "Once to Every Man and Nation."

ANTHEMS: Walter: "Christ Is the World's True Light" (See August MUSIC FOLIO) • Marshall: "He Who Would Valiant Be" (See October MUSIC FOLIO).

ORGAN: Edmundson: "Fairest Lord Jesus" MZH (easy).

Jan. 19, 1799: First performance of Haydn's oratorio *The Creation* in Vienna.

SUNDAY, January 21: EPIPHANY III

HYMNS: 111 "Fairest Lord Jesus" • 370 "O for a Heart to Praise My God."

ANTHEMS: Dressler: "Christ Whose Glory Fills the Skies" MZH (easy) • Matthews: "O Heavenly Father" (See November MUSIC FOLIO).

ORGAN: Weinhorst: "Prelude on 'Duke Street'" (from *The Parish Organist,* Part I) MZM (easy).

Jan. 26, 1795: Johann Christoph F. Bach, ninth son of J. S. Bach and composer (*The Childhood of Christ*), d. Bückeburg.

IN BETHLEHEM 'NEATH ★ STARLIT SKIES ★

Words and Music: Grace M. Stutsman
"Waits Carol"
The Methodist Hymnal, No. 103

BY ALFRED B. HAAS

Christmas puts music in its proper place, man's best way of proclaiming "Glory to God in the highest" and his most creative manner of saying "Thanks be to God for His great Gift."

American poets have contributed richly to the repertoire of Christmas hymnody. Our hymn this month is what I call a "double-feature" hymn, for Miss Stutsman, noted music educator and critic, wrote both words and music and arranged it for our hymnal.

Sometimes we think alleluias are used at Easter only, but the birth as well as the resurrection of Christ is such a joyous event that in jubilant gladness we sing "alleluia." The six alleluias in this hymn might be sung antiphonally by the entire congregation, the choir singing the poem.

Begin your study of this carol with the more difficult third line, taken at a slower pace. If you learn lines one and three, you have learned the entire hymn! The last stanza may be memorized by youth carolers to include in their selections for shut-ins; it makes a fine Christian greeting. Miss Stutsman used these words on a Christmas card she sent to her friends in 1927.

This modern carol has many of the characteristics of old English carols: strong paraphrase reference to the Gospel story, joyous dance rhythm, contemporary reference to what the Incarnation means. Perhaps some Christmas you will want to make a study of America's gift to the literature of Christmas hymns and carols in our present hymnal. In addition to Miss Stutsman's contribution we have Nos.: 91, 92, 98, 99, 100, 101, 102, 107, 110, 112.

Selections from this list could be used in conjunction with anthems by American composers to produce a splendid festival service in which all

"Good Christian men rejoice
With heart and soul and voice."

TRAINING THE YOUTH CHOIR

BY WALTER RODBY

Unfascinating Rhythm

Every choir director has his problems with rhythm. An off-beat syncopation, a perplexing two-against-three, a tricky unaccented entrance, all of these can waste much rehearsal time and often tempt the director to give up and move on to something else—unless he knows a trick or two that will help the choir over these rough spots.

One of the most effective devices for working out clean rhythmic lines is to use the staccato "doo" as a rhythmic vocalise.

Faulty rhythms can be cleared up quite quickly if the director will require that the music be sung in a completely percussive style, with the choir vocalizing a short staccato "doo." Keep the beat going exactly, but do not hold on to any note longer than the choir members can sing the short "doo" sound. If they can't sing the music, have them speak the "doo" *in exact rhythm* first. Then sing each note exactly where it comes on the beat but use a single tone for all parts. Now, still using the same "doo," substitute the written notes. If the singers have trouble pronouncing the "doo" staccato enough, change the word to "tdoo."

This technique is especially good to help the singer become aware of the rhythmic relationship of various parts. Also, it is the feeling of the beat against difficult rhythms that cleans up the rough passages. A staccato "doo" will outline this relationship clearly.

The contrapuntal passages in Bach, Handel, and Mozart, the syncopation of spirituals, the rhythmic complexities of contemporary choral scores, all can be made more secure with the use of the staccato "doo."

The Glissando

You can quickly fix that terrible portamento or vocal slide that some choir members use so often if you can help them understand what's really causing it. Many times, simply telling the offender to stop will work. But sometimes no amount of admonition seems to help.

One reason why singers will eliminate those slurs when told is because they are singing them on purpose. In this case it's just a misconception of style, and a simple (but nice) "stop it" will get results.

One of the clearly discernible features of so much popular music is the carefully-placed glissando. When sung properly, it becomes an identifying style that makes the "pop" singer even more popular. But when an amateur starts imitating these vocal characteristics, the tendency is to over-emphasize slides and slurs and that makes for pretty grim listening.

When a simple admonition won't stop the slides, the problem is usually one of rhythm. What happens is this: The singer leaves one note *too soon*. The time for the new note has not yet arrived, even though the singer has physically finished the old note. He doesn't want to quit singing completely and wait for the next note, so he takes up the intervening time with a portamento. Although he leaves the first note too soon, his sense of ensemble prevents him from singing the new note ahead of everybody else, so he simply takes up the short time between the two by singing a glissando.

This happens most often when the two notes are separated by a rather large interval, especially when the first one is quite high; but a phrase ending in *mi* to *do* or even *re* to *do* will give equally revolting results. Whatever the occurrence, the reason is always the same: That first note is not held long enough. Insist that the first note be held to the *very end* of the allotted time. If the right rhythmic feeling is developed, the glissando will disappear.

Your Turn

No doubt you know a trick or two that will solve some sticky choral problem. How do you solve that insistent hard "Rrrrrr" sound that amateur singers all over the country use?

How can you take care of the voice that just won't blend with the rest of your choir? How about flatting? How do you tell a "singer" he can't carry a tune? How can you teach music reading in the adult choir rehearsal?

You can help yourself and others if you will take a few minutes to write out the problem and the trick that solved it. Five minutes of writing after each rehearsal will do wonders for both you and your choir. Before you know it, you'll have quite a file of devices that really work.

Fanfare!

Why do some congregations sing with real fervor while others settle back in apparent indifference? Who or what is to blame? Albert W. Ream answers his own questions next month in *Some Sing, Some Settle!* Look for the pictorial report on recent recording sessions by children's choirs. Mathilda Cunningham Murphy points out in her provocative article, *When Israel Was in Egypt's Land,* how the influence of Egyptian music on the exiled Hebrews has, in turn, influenced Christianity. And don't miss reading about radio's benefits for your choir in a personal experience article by Theo Skinner. Is organ maintenance your problem? Otto Hofmann's *Pampering the Pipes* may set you on the way to solving it for 1962. Or if your church is split between high-brow and low-brow music, you will benefit from Charles Huddleston Heaton's article, *How Good Should Church Music Be?*

Music Folio includes: "Wilt Not Thou Turn Again?" by Philip Dietterich; "O Spotless Lamb" by Bach-Thoburn; "O Love, How Deep, How Broad" by Schalk; "Drawn to the Cross" by Schroth; and the organ prelude on "Herzliebster Jesu" by Walcha.

Answers to quiz on page 38

1) The first Christmas carol was sung at Jesus' birth by the heavenly chorus of angels on the plains of Bethlehem. Luke 11:13-14.
2) *O Come, All Ye Faithful.*
3) The melody of *Hark! the Herald Angels Sing* was originally written by Mendelssohn to celebrate the anniversary of printing. It is a part of his "Festgesong."
4) *I Heard the Bells.*
5) *Joy to the World* is a paraphrase of Psalms 98.
6) *It Came Upon the Midnight Clear* has a modern message to offer us all through the year.
7) *O Little Town of Bethlehem.* For days organist Lewis Redner had been awaiting inspiration for a melody lovely enough to match the beauty of the words written by his pastor, Phillips Brooks. Only hours before it was to be sung, the music came to him as an "angelic strain" in a dream.
8) *We Three Kings of Orient Are.*
9) *Hark! the Herald Angels Sing.*

WHO'S WHO in MUSIC MINISTRY

Dr. James R. Sydnor is professor of Church Music, Presbyterian School of Christian Education, Richmond, Virginia. (*page* 2)

Dr. William C. Rice, formerly president of NaFOMM, is chairman of the Division of Fine Arts, Baker University, Baldwin, Kansas. (*page* 5)

Dr. Helen G. Jefferson is a free lance writer who lives in Berkeley, California. (*page* 7)

Mary Elizabeth Montgomery (Mrs. Charles D.) is an artist and writer who lives in Dallas, Texas. (*page* 10)

W. W. Reid is assistant director of the Department of Missionary Education in the Board of Missions of the Methodist Church. (*page* 12)

Cecil Lapo is the Director of the Ministry of Music of the Division of the Local Church of the General Board of Education. (*page* 13)

The Rev. Carlton R. Young is director of music for Abingdon Press and editor for the revision of *The Methodist Hymnal.* (*page* 14)

Roy E. Johnson is director of music, White Rock Methodist Church, Dallas, Texas. (*page* 31)

John D. McCoy is director of music, First Methodist Church, Tucson, Arizona. (*page* 33)

The Rev. Michael Daves is a free lance writer who lives in Dallas, Texas. (*page* 34)

Muriel M. Gessner (Mrs. Benjamin A.) is director of children's work, Kansas Conference, Baldwin, Kansas. (*page* 35)

Dixie Milne is director of education and music, University Park Methodist Church, Denver, Colorado. (*page* 37)

Phyllis N. Maramarco (Mrs. V. J.) is director of children's work for the Connecticut Council of Churches, Hartford, Connecticut. (*page* 39)

The Rev. Alfred B. Haas is associate professor of Practical Theology, Drew University, Madison, New Jersey. (*page* 40)

Walter Rodby is director of music, Ottawa Street Methodist Church, Joliet, Illinois. (*page* 41)

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